

*Jan Tschichold*

AN ILLUSTRATED HISTORY  
OF WRITING AND LETTERING

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## INTRODUCTORY NOTE

The immense flood of printed matter which characterizes the present day has not only diminished our reverence for *language*. It is also beginning to destroy our living sense for the visible representation of language, for *writing and lettering*. There are few people who are still sensitive to positive and negative values in lettering, probably because it is under our eyes whichever way we turn, and everybody has to make use of it, even if it be only on the typewriter.

Although many fruitful attempts have been made since the turn of the century to counteract the disgracefully low cultural level of penmanship and book-production, there has on the whole been scarcely any material change of quality in the employment of printed and written characters. A pessimistic observer might indeed speak of a decline. Excessive speed in writing, both in composition and in manual transcription, and the consequent neglect of intellectual contents, linguistic clarity and graceful outward form, are the real reasons why handwriting has become a Cinderella for everyone. The great manifestations of a living art of type and letter-design produced during the last four decades are the work of but a small number of men, who have by untiring self-discipline won for themselves a higher level than that of the man in the street. The latter scarcely suspects that the writing of a beautiful page, the designing of a perfectly set-up and printed book, presuppose more than an everyday standard of education, and that looking upon these things with conscious appreciation can arouse in one a receptive joy of a high order. The capacity to experience this can only be acquired by the attentive study of beautiful writing forms, just as genuine understanding of works of the representational arts is seldom spontaneous, but usually the result of self-training.

Certainly the active learning of writing forms through calligraphic exercises, however simple, is the surest way to true understanding of lettering. But even those who are incapable of writing in this way ought to acquire a certain sense for the formal qualities of applied lettering. Comparisons such as anybody can make between superior and inferior specimens, the reading of books on the history of penmanship, visits to collections devoted to the craft of book-production and to monumental inscriptions, and, if possible, an introduction into the morphology of formal script are the appropriate means to this end.

It is the object of this book to draw attention to the great documents of the penman's craft in the cultures of the past, and thus to make a preparatory contribution towards the raising of our formal standards in the treatment of written characters. As a complete history of writing in illustrations would fill many volumes, we can only present a brief survey of the more circumscribed history of our own writing,

5) which will afford scope for comparisons and for the classification of additional material, and the repeated contemplation of which will help to develop a sense for the æsthetic qualities of good writing. The occasional specimens of writing from exotic cultures are intended to show how elsewhere also the appropriate use of simple tools, coupled with technical and optical necessities, has led to the evolution of significant and beautiful forms.

By 'writing' in general we mean deliberately fixed signs, which imply a meaning and can be 'read'. All genuine writing is a convention and therefore intelligible only to the initiated. It is never the result of arbitrary inventions, but always the laborious achievement of many generations, often of many peoples, at last crystallized to a mutually accepted code. Even our shorthand can only be read by those who have learnt it. Any private infringement of the rules makes it a puzzle for everybody else, or at least more difficult to read.

Four stages can be distinguished in the histories of most writings. On the *preliminary stages* of writing (mnemonic or memory signs) follow the *pictorial signs* (pictographs), the *signs for ideas* (ideograms) and finally the *signs for sounds*, or letters (phonograms). As writing in phonograms is only adapted to some, but by no means to all languages, many cultures, even important ones, such as the Chinese, have remained in the stage of ideographic writing.

Aids to memory of all kinds, the knot in the handkerchief, the marking of ways by blazing trees or painting them with strips of colour, magical signs and badges, belong just as much to the *preliminary stages* of writing as the herald's staff with which messengers established their identity among the ancients. Only when such tokens formulate definite combinations of thoughts do the true beginnings of writing arise. Thus there was a writing by knots known to the ancient inhabitants of Peru, which is supposed, by the medium of cords tied together, not only to have conveyed details about their armies and supplies of gold and corn, but also to have served for the recording of laws. A similar writing by knots is still employed by the inhabitants of the Liukiu Islands.

More developed early forms of writing are *paintings and drawings*. When Neolithic man painted single animals and groups of animals on the walls of his caves, he probably wished thereby to give expression to his joy at a successful catch (ill. 1). Other cave-paintings, of Palæolithic date, depicting hunting scenes, already describe particular events. But they are still ambiguous, because the signs—naturalistic representations—lack the force of a binding convention. On the northern slopes of the Pyrenees pebbles from the later Stone Age have been found with signs painted on them, some of which display an astonishing resemblance to letters, even to our alphabet (ill. 2). It is however improbable that mankind should at this

time already have been capable of analysing the words of their language into their component sounds and representing these with phonograms. It is more likely that they are magical charms, badges or, in the case of some of the pebbles, devices for the recording of certain quantities.

A pictorial chronicle, such as the Red Indian buffalo hide here reproduced (ill. 3), on which there are indications of the number of the enemy killed and other enumerations, does not, as a pictographic writing, go far beyond the cave-paintings of the Stone Age. Only when the pictorial signs employed become constant recurring symbols, that is to say *ideograms*, as in the Codices of the Mayas (ill. 4), can we speak of true writing. These ideograms, highly simplified images of natural objects, in the first place reproduce the meaning of the words. There also occur, however, rebus-like signs for syllables (anticipatory forms of the stricter phonograms). The majority of the signs are combinations with ambiguous determinatives, the deciphering of which has only succeeded in a few cases. Some of the numerical signs—strokes and dots—are shown in our illustration. In addition to these all the signs are known which are connected with dates and the calendar, the signs for certain abstract ideas, a few verbs and signs for animals and gods.

Every kind of developed ideographic writing depends on combinations of simple basic ideas with modifying conceptual or phonetic signs (determinatives). Gradually the pictures are abbreviated, petrifying to formulæ, the original significance of which slowly becomes lost. In the older Cuneiform writing (ill. 5) there are still recognizable pictures, but less immediately so than in the ideograms of the Mayas. Their emphatically angular form is due to the signs having been impressed with a sharpened stick in wet clay, which was afterwards exposed to the burning sun. The ancient inhabitants of Mesopotamia, with their marked feeling for geometry and architecture, loved the contrast between perpendicular and horizontal movements, and in addition to these made use only of the diagonal bisecting the right-angle. As the hand must adopt an uncomfortable position in impressing the frequent perpendiculars, the Cuneiform writing was before long turned round by an angle of 90 degrees. The later form, to which the writing owes its name, displays the pictures only when it has been turned back through these 90 degrees (ill. 6). That here each stroke is deeper on the left, shallower on the right, is due to the rapid, so to speak cursive use of the writing instrument.

Like the Maya writing the Hieroglyphics of the ancient Egyptians developed out of painted pictures of great verisimilitude (ill. 7). They are a mixture of word-signs, consonantal phonograms and modificatory signs, not dissimilar from the 'rebus' of our own times. Detailed drawings evolved gradually into simple, abstract tokens, which in the end could be written fairly nimbly with a reed pen of the broad-nib type (ill. 8). We owe the deciphering of this enigmatic writing to the

discovery of the trilingual Rashîd Stone (ill. 9), the lowermost third of which is written in Greek. The central third of this basalt slab displays demotic writing, the late form of Egyptian writing, in which the pictures underlying the signs have been reduced to quite abstract symbols in consequence of very quick writing.

The extraordinarily beautiful picture-writing of the Discus of Phaestus (ill. 10) is of the Minoan period of Crete; it is independent of Egyptian Hieroglyphics and was impressed in clay with wooden stamps and, curiously enough, arranged spirally. It had no influence on the tradition from which our writing was evolved.

The origins of European *phonetic writing*, i.e. of the alphabet, are obscure. Our letters are beyond doubt abbreviations of pictographic prototypes and they were chosen on the principle of employing for the representation of each sound the pictograph of a notion beginning with that sound (*acrophonic principle*). Isolated signs for sounds and symbols were already to be met with in Cuneiform and Hieroglyphic writing. Whether the ancient Phœnicians, who traded with many nations, were the first to analyse words consistently into their component sounds and represent these with phonograms (ill. 11) is not certain. But it is generally assumed that Greek writing, the mother of the Latin alphabet, was derived from the writing of the Phœnicians.

Our illustrations at this point turn aside from the European development for a while and show some important exotic writings, in the first place Chinese (ill. 12, 13), a still living ideographic writing of great beauty, and the most highly developed pictorial writing of all ages. Japanese writing (ill. 14, 15), a syllabic writing, was developed out of certain Chinese word-signs. Arabic writing, which has spread over many lands (ill. 16, 17), is phonetic, like our own, and of Aramaic origin; it is written with a pen, and, in common with most oriental languages, from right to left, and in consequence of Mohammed's prohibition of representational art it underwent valuable artistic developments.

According to some scholars Greek writing developed not out of Phœnician, but out of an Early Cretan syllabic writing, which was related to that of Cyprus (ill. 18). Uniquely new about Early Greek writing (ill. 19) were the evolution of phonetic signs for the vowels, the clear linear arrangement and the direction of the writing from left to right. All earlier writings ran from right to left, the oldest Greek inscriptions alternating from left to right in the one line and the reverse in the following one (*bustrophedon*). All the signs were subordinated to a uniform order, characterised by equal height and the predominance of perpendicular strokes. The formal differences between the phonetic signs are of brilliant simplicity. Its clearness is due to the contrast between straight lines, triangular and circular forms, which is more striking to the eye than any other contrast of forms. This unique artistic heritage of Greece has survived all modifying influences of writing technique and still shines in imperishable radiancy in our present-day writing. Some specimens

of early Greek written documents are given in illustrations 20 and 21. The writing known as Cyrillian, which is employed in Russia, Bulgaria and to some extent also in Yugo-Slavia, derives from Greek characters.

The inhabitants of Southern Italy took over Greek writing before it had been completely developed, soon however adding some new characters to the alphabet. The Roman inscriptions of the classical period (ill. 22) are the unsurpassed, perfect and timelessly beautiful archetypes of our writing in the narrower sense. Although they follow the Greek principle of form, they have yet acquired a specifically Roman aspect in certain details. The fact that the letters on Trajan's column display a modulated alternation of more vigorous and softer strokes is due to their having been traced with a broad, spatulate brush, which 'wrote' like a broad-nibbed pen. How the writing instrument, especially in rapid writing, determines the details of the form, is shown by Rustic lettering (ill. 24), produced with a broad nib, and by the older Roman semi-formal hand (ill. 25), written with a finer instrument. In this latter the letters from time to time exhibit ascending and descending strokes which then become crystallized to regular formal elements in Early Christian Uncials. Indeed, semi-formal writing, that is to say the writing employed in documents, letters and note-taking, has down to our times been the source of nearly all evolutions of form. To the semi-formal writing of later Roman days, the Later Roman Cursive (ill. 28), we owe not only the Half Uncials (ill. 29, 30), but also the chief incentive to the development of small letters or Minuscules. Up to then there had been only one alphabet, that which we refer to nowadays as Capitals. The Minuscule or small letter is the outcome of a further development. People wrote more and more quickly; out of the joining on of strokes there arose a rhythmical writing, to which the forms of the letters adapted themselves more and more closely. The employment of the quill-pen had a decisive share particularly in fashioning the forms of the Minuscules in the age of Charlemagne (ill. 35, 36). The Rustics can only be regarded as a reproduction of the basic geometrical Roman forms as far as the pen would allow. But of the Minuscule it may be asserted that it owes its very form to the broad-nibbed pen. This it was that led to the swelling and diminution of the strokes, a feature which governed the form to a greater extent than the motion of the pen as revealed in the strokes themselves. The creation of the Minuscule about the turn of the seventh century constitutes the last great stage in the development of writing. Our present-day Roman print, its broken variants, the so-called Black-Letter and the German *Fraktur*, together with our handwritings are all derived from the Minuscule with its deep insight into the necessities of letter-formation.

For centuries the Carolingian Minuscule remained the dominating book-script of the occident, until it was gradually, by the progressive breaking up of all its

10 single elements, transformed into the Gothic Minuscule (ill. 38-40). The books and documents of the Middle Ages (ill. 36-46) are manifestations of an art of penmanship scarcely rivalled by the artistically most perfect works of later calligraphers.

Gutenberg's invention entailed the end of this art and also the beginning of a new era for the development of writing. The inventor of movable types cut his letters according to the best models of his day and it was only natural that the earliest printed pages had the appearance of manuscripts (ill. 45).

Meanwhile, however, in Italy the Carolingian Minuscule had been awakened to new life. The types cut from this model vary little from modern Roman type. More and more the processes of bookprinting and of engraving determined letter forms. That the art of writing declined is above all the fault of those seductive engraved copy-books, which abetted the mistaken ideal of writing 'copperplate' (ill. 55, 56, 61). In Gutenberg's days it was still the highest aim to print 'like writing'. Now people had fallen so low that they wanted to write 'like engraving'. The eighteenth century fondness for the engraving led at last also to the deterioration of printing types. Anything that might still recall the written prototype was sacrificed to a chilly, rationalistic, exaggeratedly simplified form (ill. 59), the sterility of which can perhaps only be fully recognized at the present day.

The extremely low level of penmanship and book-production called certain men into the field towards the end of the last century, amongst them William Morris (ill. 65) and Edward Johnston, who set up the ideals of craftsmanship anew and started a fresh development. Many others have since followed them.

There is now no longer any lack of good printing types, but there is of intelligent people to utilise them. The valuable founts of our day, however, reflect only the skill of a few masters of the craft, not the general level of writing and lettering. This reveals itself most distressingly in the abominable informal writing of the present day and in the generally wretched lettering of shop signs, street-names, and tram-car notices—by no means unimportant problems, to which all too little attention has been paid in recent years.

A selection of better forms for the innumerable applications of lettering, guided only by 'good taste', will hardly be of much permanent use, however valuable it may appear at first sight. Draughtsmen and painters must learn to use sound tools in the right way. Every kind of beautiful writing is the outcome of a simple technique in which the means are suited to the end. To-day lettering is even 'drawn' or 'constructed', because people cannot write it; the sign-writer himself 'draws' the outline of his letters with a pointed brush, then filling it out with a thicker one, because he neither possesses form-creating tools, that is to say properly cut brushes, nor would know how to use them, if he had them.

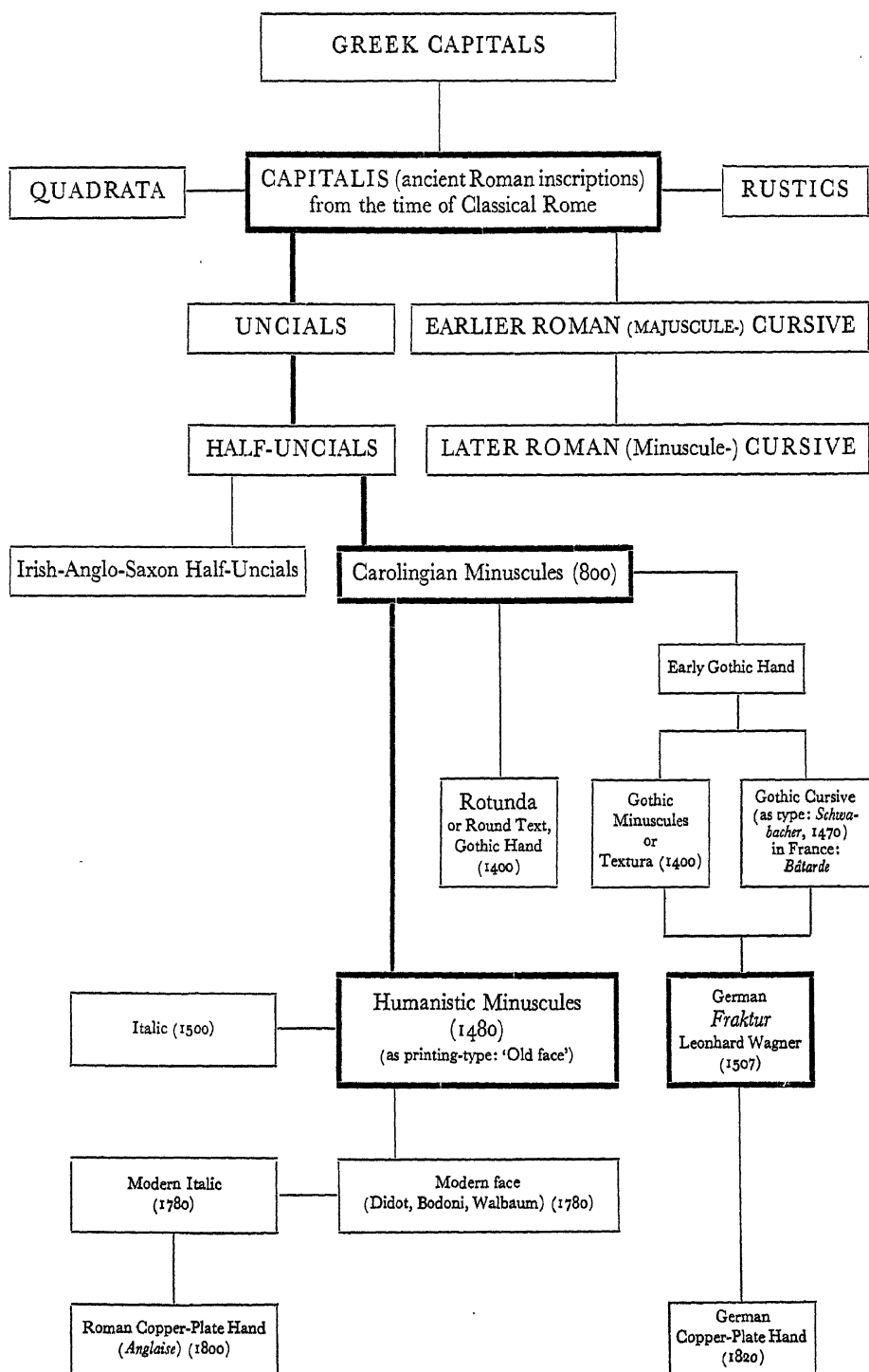
A genuine culture in writing would extend its influence even to its humbler

applications. It cannot be hoped for merely from a revival of the teaching of 11  
writing in elementary schools, such as is being attempted in some countries. Until  
everybody approaches this highly differentiated and yet common medium of com-  
munication with attention, respect and love, all efforts towards beautiful writing  
will remain the concern of a minority. May this book at least win for that minority  
a few new adherents.

To make the development since the time of the ancient Romans clearer, we append here a diagrammatic pedigree of the European writings. It shows how the actual evolution proceeds by gradual stages from Roman Majuscule to Minuscule, while *Fraktur* should be regarded as subordinate to and not on an equal footing with Roman type, since it is only a collateral development from this very Minuscule. It would, however, be erroneous to base any æsthetic judgment on this genetic relationship.

Since neither good Roman nor good *Fraktur* types strike us as outmoded, since both are still in use and show no signs of decreasing serviceableness, there is little occasion for us to be perplexed about future developments. All that is possible, and for some reasons necessary, is variation within discreet limits.

# PEDIGREE OF THE EUROPEAN STYLES OF WRITING



1000

## LIST OF THE REPRODUCTIONS

1. A bison at rest with its head turned. Coloured painting, about life-size, on the roof of the cave of Altamira (Northern Spain). Later Palaeolithic period (about 20 000 years before our era). From Breuil and Obermaier, *The Cave of Altamira*, Madrid 1935.

2. Ochre-painted pebbles from the cave of Mas d'Azil (France, foothills of the Pyrenees). Beginning of the Neolithic Age. From Piette, *Les Galets Coloriés du Mas d'Azil*, Paris 1896.

3. Bison hide of the Crow Indians with pictorial writing (Pictography). Beginning of the 19th century (before 1838). The star-shaped figure in the centre represents a shield decorated at the edge with eagles' feathers, which in its turn displays a camp of tents arranged in a ring. On the rest of the surface are scenes of Indians fighting among themselves and with Europeans. Above on the right are depicted the severed heads of slain enemies, together with a list of horses and unmounted warriors, indicated by means of footprints. From the two rectangular strips of red cloth some scalps are still suspended. The colours employed are brownish black, red and green. Size about 200 × 180 cms. Berne, *Ethnographische Abteilung des Historischen Museums*.

4. Page from the Maya Manuscript of Madrid (Codex Cortesianus). A folded book of the Mayas of Northern Yucatan, between 1200 and 1400 A.D. On paper made of agave fibre, painted with black, brown, also red and blue colour. Madrid, Biblioteca del Palacio. (These particulars and material for the relevant passages in the text I owe to the kindness of Dr. Hans Dietschy, of Basle.)

5. Sumero-Accadic baked tile with early form of Cuneiform writing. The inscription is by a king of the south Mesopotamian city of Lagash, named Eannatum. About 2700 B.C., but according to Jensen (*Die Schrift*, Glückstadt [1935]) about 3200 B.C. 17 × 21 cms. Berlin, *Vorderasiatische Abteilung der Staatlichen Museen*, VA 2599.

6. Babylonian Cuneiform writing. Clay tile of Nebuchadnezzar II, king of Babylon from 605 to 561 B.C. It is inscribed with his name and titles. London, British Museum.

7. Panel portraying an Egyptian official (with sceptre, staff and writing equipment), from his tomb. About 2950 B.C. One of the hieroglyphs above the picture shows the writing equipment (a tube to hold the reed pens and ink-vessels); it stands here for the idea 'scribe'. Cairo, Museum.

8. Papyrus from the 'Lamentations of the Peasant'. About 2000–1800 B.C. Berlin Museums, P. 10 499. Slightly reduced. From Adolf Hermann, *Literarische Texte des Mittleren Reiches*, Leipzig 1908. Volume I, plate 5.

9. The so-called Rashid (Rosetta) Stone, a slab of basalt, dug up at Rashid (at the mouth of the Nile) in 1799, and inscribed with hieroglyphics, Demotic and Greek writing. The trilingual text, a tablet in honour of Ptolemy V Epiphanes of the years 197–196 B.C., afforded to the occident our first knowledge of hieroglyphics and at the same time the key for their decipherment by the French scholar J. F. Champollion. Dimensions 122 × 80 cms. London, British Museum.

10. The so-called Discus of Phæstus. One of the two sides. Minoan pictorial writing. About 1600 B.C. Middle-Minoan period. Heraklion, Museum. Diameter of the original about 20 cms.

11. Stele of the Moabite king Mesa. Erected about 850 B.C. at Dibon (Dibân), to the east of the Dead Sea. Paris, Louvre.

12. Rubbing of an ancient Chinese inscription of the Wei Epoch (386–581 A.D.) with three styles of writing. From Yang Yu-Hsun, *La Calligraphie chinoise depuis les Han*, Paris 1937.

13. Calligraphy of the Emperor Ning Tsung (Southern Sung Dynasty) (1195–1224 A.D.), Indian ink on silk. Height 25 cms. Museum of Fine Arts, Boston.

14. Japanese woodcut in grey and black with written characters and two red seals. 19th century. Dimensions of sheet 32 × 44.5 cms. Basle, Gewerbemuseum.

15. Part of a Japanese scroll. Written with the brush in Indian ink on paper. Background painting (blossoms) in gold. 18th to 19th century. Height 25 cms. Basle, Gewerbemuseum.

16. Sheet from a Cufic Koran on parchment. Egypt, 8th century A.D. Ornamentation in red and green. 28×30 cms. Gotha, Herzogliche Bibliothek. From Sarre, *Die Ausstellung von Meisterwerken mohammedanischer Kunst* in München, 1910.

17. Taliq (Persian calligraphy). Page from a 16th century manuscript. Brownish background with figures painted in gold. The writing field is old rose, the lettering being black with gold ornaments in between. The framing of the writing-field is polychrome. Dimensions of entire page 23.3×35.4 cms. Basle, Gewerbe-museum.

18. Inscription from Cyprus in limestone, formerly inlaid with bronze, in Cyprian writing. Breadth about 45 cms. London, British Museum.

19. Marble stele from Athens, 5th century B.C. From Otto Kern, *Inscriptiones graecae*, Bonn 1913.

20. Greek book hand of the more severe kind. Papyrus. End of the 2nd century A.D. From the poems of Bacchylides. London, British Museum. (Reproduced from 'Zeitstil und Gattungsstil in der griechischen Schrift' by Prof. Dr. W. Schubart, Berlin. In: *Die zeitgemäße Schrift*, Nr. 45, Berlin-Leipzig 1938.)

21. Tablet from a Greek wax tablet book of school exercises. 4th to 5th century A.D. Berlin Museums, P. 14000, plate 4. The inscription runs *Ἀρχὴ μελίστη τοῦ βίου τὰ γράμματα* ('The true beginning of life is writing').

22. Part of the inscription of Trajan's Column in Rome. About 114 A.D. The section of the writing here visible is in reality about 53 cms wide. Photograph: London, Victoria and Albert Museum.

23. Quadrata. Page of a book (section). 4th century B.C. Written over on the right by a much later hand. St. Gall, Stiftsbibliothek, cod. 1394.

24. Rustics. Page of a book. The margins are missing. From a vellum manuscript. 5th century A.D. Paris, Bibliothèque Nationale, ms. lat. 8084. From Mallon-Marichel-Perrat, *L'écriture latine*, Paris 1939.

25. Earlier Roman Cursive. Rome, middle of the 1st century A.D. Height of the original 28.5 cms. Berlin Museums, P. 8507 col. 2. From Mallon-Marichel-Perrat. Transcription of the two top lines:

tenuisse caussam petitóri expediat / (hae) ne [[inter]]

[pro]cedant artes male agentibus si

26. Slanted-pen Uncials. Book page from a vellum manuscript (St. Cyprian, Letters). Perhaps written in Africa. 4th to 5th century A.D. Width of the original 20.5 cms. Rome, Biblioteca Vaticana, ms. lat. 10959. From Mallon-Marichel-Perrat.

27. Uncials written with straight pen. 8th century. Width of the part reproduced 15.8 cms. Paris, Bibliothèque Nationale, ms. lat. 281. From Mallon-Marichel-Perrat.

28. Later Roman Cursive. Rome, middle of the 4th century A.D. Part of a column. Height of the portion reproduced 22 cms. Leipzig, P. 530 col. 3. From Mallon-Marichel-Perrat. Transcription of the three top lines:

impp. diocletianus et maximianus a/et  
maximianus nobb. caess./ad synodum  
xysticorum et thymeli /

29. Half-Uncials, written with half-slanted pen. From a vellum manuscript (St. Hilarius, *De trinitate*). Written before 509 A.D. Original length of the bottom line 17 cms. Rome, Biblioteca Vaticana, Basilicanus D. 182. From Mallon-Marichel-Perrat.

30. Part of a page from the Book of Kells. (Matthew XX. 18-21.) Anglo-Saxon Half-Uncials. 8th century. Width of the portion reproduced 21 cms. Dublin, Trinity College.

31. An opening page from the Lindisfarne Gospels. (Matthew I. 1.) Irish. About 700 A.D. In colours on vellum. The translations, added in small writing only in the 10th century, in the margin and writing-field, have been omitted from our reproduction. Actual size of the picture (without margins) about 34×25 cms. London, British Museum, Cotton MS. Nero D. IV. f. 27. Transcription of the four principal lines:

LIBER / GENERATI / ONIS IHU / XPI FILII  
DAVID FILII ABRAHAM /

32. Merovingian book hand. St. Cesarius of Arles. 8th century. Brussels, Bibliothèque Royale, ms. 9850. From Steffen, *Lateinische Palaeographie*, Trier 1896.

33. Carolingian Minuscules. (7th line: Uncials.) Gospels of Prüm. Written at Tours. 9th century. Without the vellum margins. Lines 13 cms. long. Berlin, Preuss. Staatsbibliothek, Ms. lat. theol. fol. 733.

34. Page from a copy of the Four Gospels. Without the vellum margins. School of Fulda? Last third of the 10th century. Berlin, Preuss. Staatsbibliothek, ms.lat.theol.fol.359. From 'Schöne Handschriften aus dem Besitz der Preussischen Staatsbibliothek', Berlin 1931.

35. Late Carolingian Minuscules. First and fourth lines: Rustics. Second, third and fourth lines: Lombardic Versals. From the collection of Pericopes of St.Erentrud of Salzburg. Salzburg manner, middle of the 12th century. Linear reduction about a third. Without the full vellum margins. Munich, Bayrische Staatsbibliothek, cod.lat.15903.

36. Part of a column from a Latin Bible. English, beginning of the 13th century. To the left, part of the initial 'I', which extends from top to bottom of the page. Original size.

37. Parchment document, Basle, 1304. Width of the original vellum 27 cms. Basle, Staatsarchiv (114, Geh.Reg.XII. F 2).

38. Page of a vellum manuscript, probably of French origin, with initial 'P' in colours and gold. Dimensions of sheet 31 × 45 cms. Basle, Gewerbemuseum.

39. Front of the tomb of Bishop Tilo of Trotha. Merseburg. Bronze tablet with letters in relief. Late Textura form. 1514. 192.5 × 47.5 cms. From a rubbing.

40. Missal (Gothic Minuscules). Page from an antiphonary. South German, late 15th century. With illuminated initial in gold and colours. Dimensions of page 59 × 41 cms.

41. Rotunda (Round Text, Gothic Hand). Page from a Sacramentary on vellum. With ornamental initial 'I' in colours and gold. Florentine, middle of the 15th century. Dimensions of sheet 26.5 × 36 cms. Basle, Gewerbemuseum.

42. Bâtarde (West European Gothic Cursive). Page from an illuminated manuscript (Honoré Bonnor, *L'arbre des batailles*). Flemish-Burgundian, about 1482. The Lombardic initials are red, the capitals in the text are filled out with yellowish colour. Dimensions of page 36.3 × 25.2 cms.

43. Bâtarde. Latin safe-conduct from John, Duke of Burgundy. Burgundian. 1409. Width of original vellum 31 cms. Basle, Staatsarchiv (St.Urk. 800).

44. Part of a Papal Bull on vellum. 1443. In

the size of the original. Basle, Staatsarchiv (St.Peter Urk. 987a).

45. A page from the 42 line Bible of Johann Gutenberg. Mayence 1455. Dimensions of page 47 × 32 cms. From the facsimile of the Insel-Verlag, Leipzig.

46. Rotunda (Round Text, Gothic Hand). Bookpress of the late 15th century. Page from *Æsopi Fabulae lat., add. Seb.Brandt*, Basle, Jacob Wolff von Pforzheim, 1501. With two Gothic initials cut in wood and one woodcut illustration. Dimensions of page 19.5 × 26.5 cms.

47. Humanistic Minuscules. Page from an Italian parchment manuscript (Pietro Barozzi, *Carmina*). 1481. Original dimensions of the page reproduced 13.2 × 19.3 cms. From 'Manoscritti dal secolo IX al XVI. Vendita all'asta, 3-4 decembre 1929', Milan, Hoepli.

48. Opening page from Cyprianus, *Opera, Romae, Sweynheim et Pannartz*, 1471. Painted ornamentation in gold and colours. Size of page 22 × 32 cms.

49. Page from Diomedes, *De Arte grammatica*, Venice, Nic.Jenson, 1480. Dimensions of page 18.5 × 26.5 cms.

50. German 'Kanzlei-Kurrent' (Chancery Running Hand). Document on vellum. Basle, 1502. Width of the original 45.5 cms. Basle, Staatsarchiv (St.Urk.2555).

51. Printed mandate. Zurich, 1529. Considerably reduced. Zurich, Zentralbibliothek.

52. Basle book-title from the press of Valentin Curio. Basle 1526. Dimensions of page 30 × 19.5 cms. Basle, Gewerbemuseum.

53. Title-page of a book by Albrecht Dürer. Nuremberg, 1528. Dimensions of page 20.3 × 30.5 cms.

54. 'Cancellaresca bastarda'. Copybook model for the instruction manual 'Opera nella quale sinsegna a scrivere' by Vespasiano Amphiareo, Venice 1554. In the size of the original. The original is a woodcut.

55. 'Italienne bastarde'. Model for copying, engraved in copper by Louis Barbodot, from his book 'Les Ecritures Financiere et Italienne-Bastarde', Paris 1647. Dimensions of original about 30 × 41 cms.

56. Cursive writing from 17th century Dutch copybook engraved in copper. Slightly reduced.

57. Page from a patent of nobility and arms,

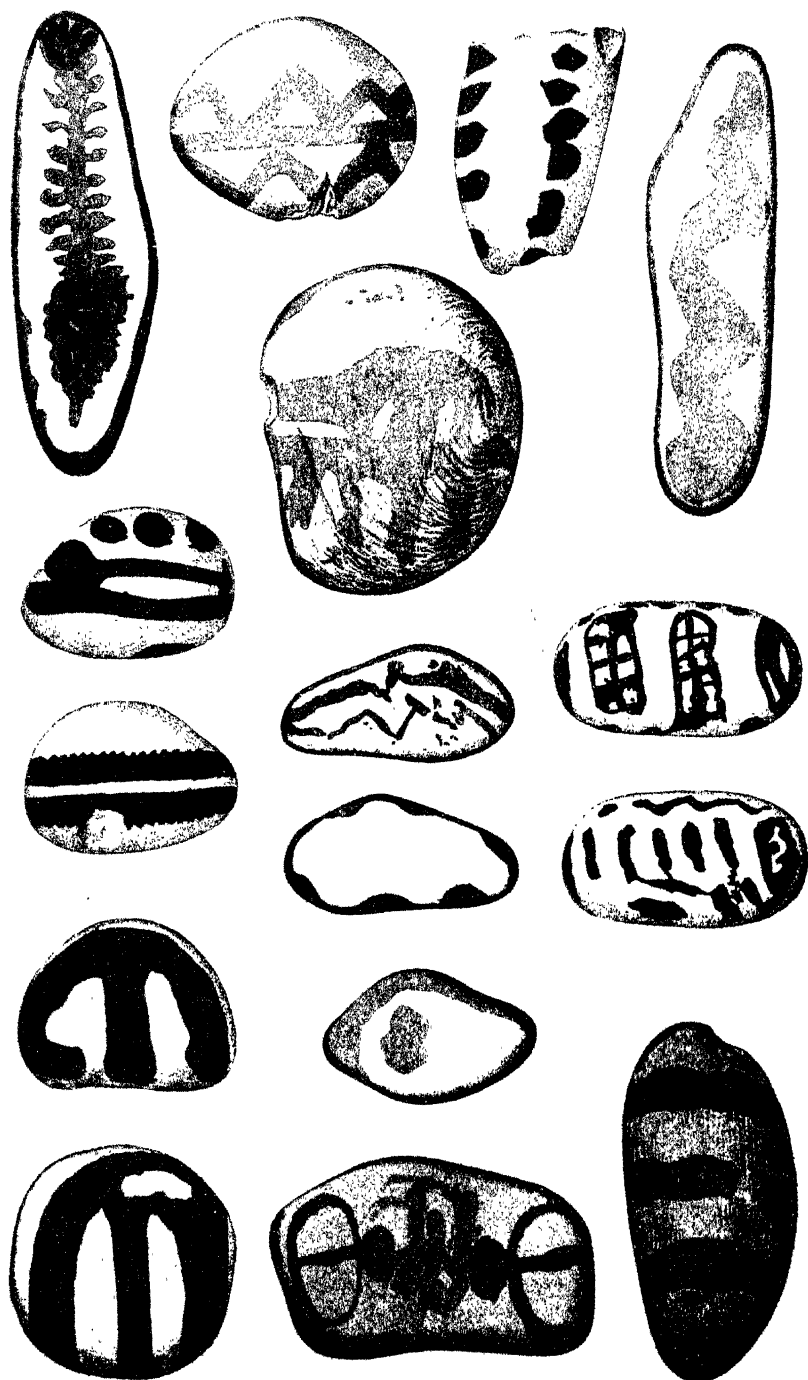
- 18 granted by Emperor Leopold I to Johann Jakob Machmayer. Vienna, 1698. Size of the original. Shortened at the bottom by 13 cms. Vienna, Haus-, Hof- und Staatsarchiv. From 'Beispiele künstlerischer Schrift aus vergangenen Jahrhunderten' edited by Rudolf Larisch, Wien 1926.
58. Script Type of the middle of the 18th century, cut by J. M. Fleischmann (1701-1768) for the Enschedé at Haarlem. From a specimen of 1757. Size of the original.
59. Title-page by Giambattista Bodoni (1740-1813). Parma 1795. Dimensions of page  $21.5 \times 15$  cms.
60. Decorative writings from the beginning of the 19th century. The first and second alphabets are by P. Didot l'Ainé. Matrices in possession of the type-foundry of Joh. Enschedé en Zonen, Haarlem. From a specimen of the *Průmyslová Tiskárna*, Prague. Size of the original.
61. Form engraved in copper by Thomas Bewick (1753-1828). Beginning of the 19th century. Dimensions of the original  $25 \times 9.4$  cms. From 'Bewick Gleanings' by Julia Boyd, Newcastle-upon-Tyne 1886.
62. Set-up type from 'Specimen of Printing Types... of John T. White', New York 1843. Size of the original. Property of the author.
63. Above: Alphabet cut after the Roman type of Claude Garamond (about 1540) from the Lettergieterij voorheen N. Tetterode, Amsterdam (about 1930). Below: 'Bauersche Antiqua' (about 1870).
64. Page from a book of the 1880s. (Wilhelm Schneider, *Der neuere Geisterglaube*, Paderborn 1882.) Size of the original. Set up in facsimile.
65. A page from 'The Historye of Reynard the Foxe', set up in Troy Type by William Morris with initial and marginal decorations from his own designs. London, The Kelmscott Press, 1892. Original dimensions of the page reproduced  $25.7 \times 15$  cms. The lines which appear as grey in the reproduction are red in the original.
66. A page from 'The Holy Bible' of the Doves Press. London 1903-1905. Dimensions of page  $33.5 \times 24$  cms.
67. A page from Eric Gill's 'Typography', London 1936. Set up in Eric Gill's Joanna type. Size of the original.
68. Specimen page from Augustinus, *De civitate Dei*. Bremer Presse, München 1924. Types designed by Dr. Willy Wiegand. Lay-out by Josef Lehnacker. Initials by Anna Simons. Original dimensions of the sheet  $34.6 \times 24.5$  cms. From a copy in the possession of the author.
69. A page from the Works of Goethe, Basel, Verlag Birkhäuser, 1944. Set up under the supervision of Jan Tschichold in a Monotype fount cut after the 'Poliphilus' Roman types of 1499. Almost the same size as the original.
70. A page from 'The Barking Writing Cards', a manual of model handwriting by Alfred Fairbank (Leicester, The Dryad Press, n.d., about 1930). Linear reduction about one fifth.



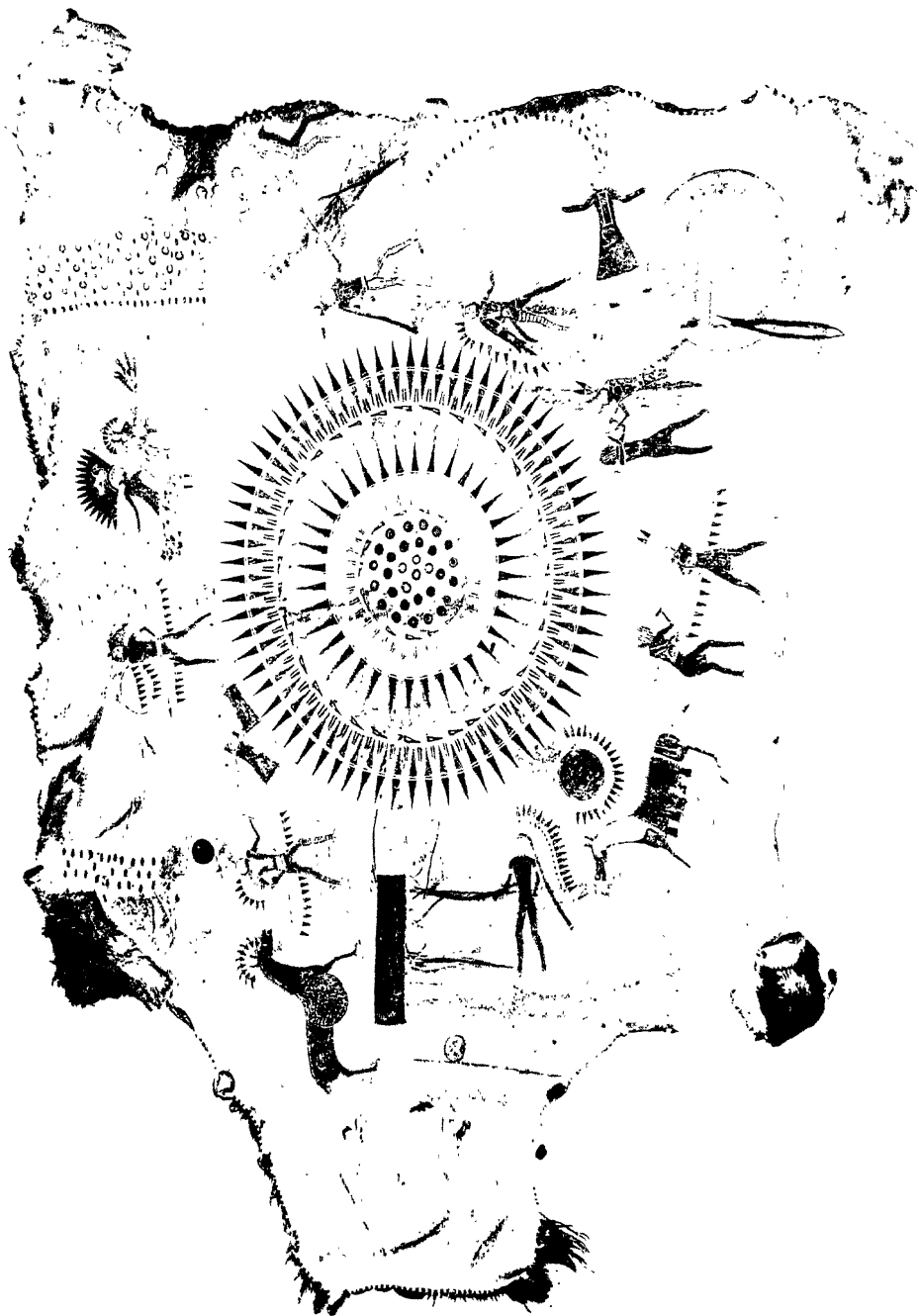




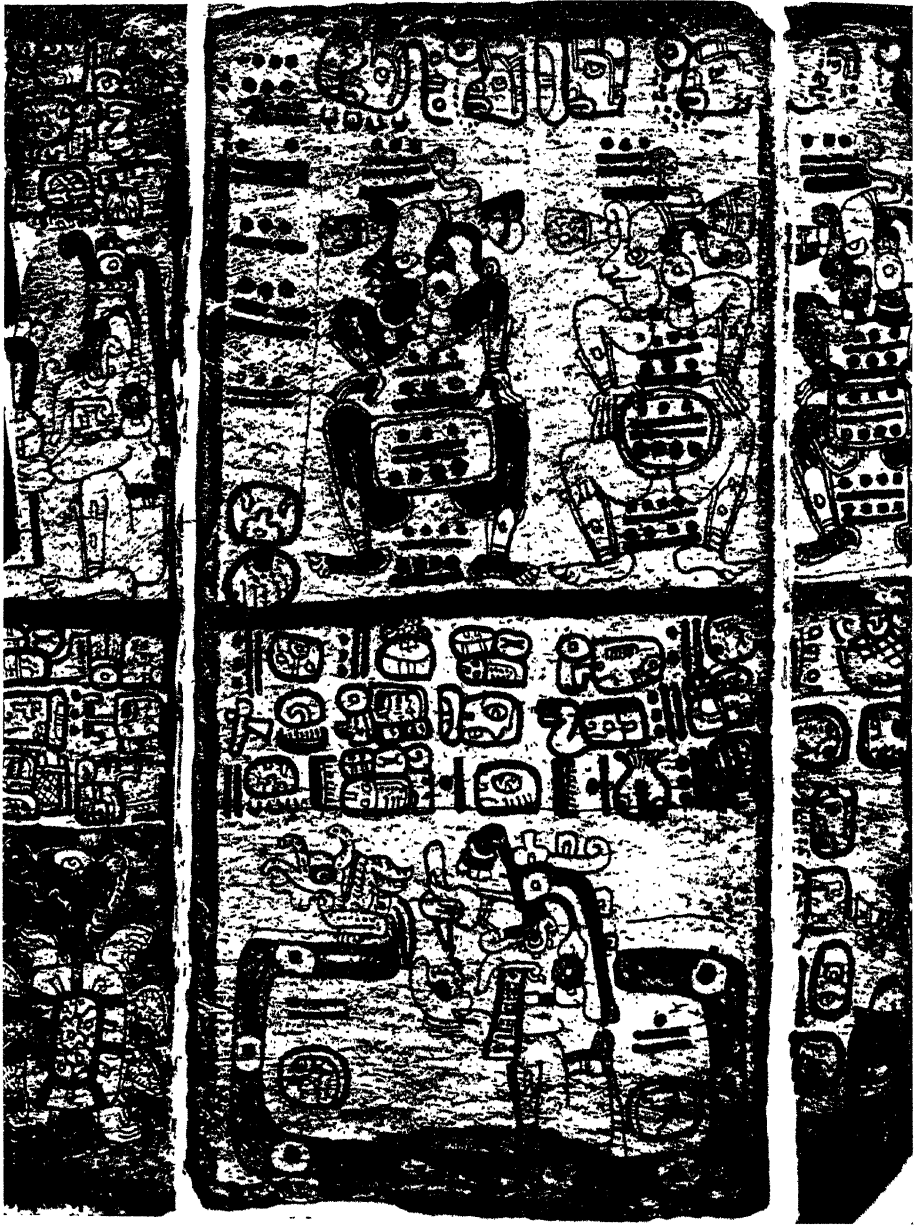
All writing originates in the desire to record and communicate events or conceptions. If we interpret this lifelike *painting from a cave of the Stone Age* as the expression of excitement over the killing of an animal, as a record of a successful hunting expedition, then it is an early form of 'writing' in the wider sense.



Markings of all kinds can display letter-like character without being genuine writing. Whether the *Stone Age pebbles* here reproduced are religious tokens, symbols, or have some other significance, the signs painted on them with the finger are not letters. Letters are only met with at a higher stage of civilization.



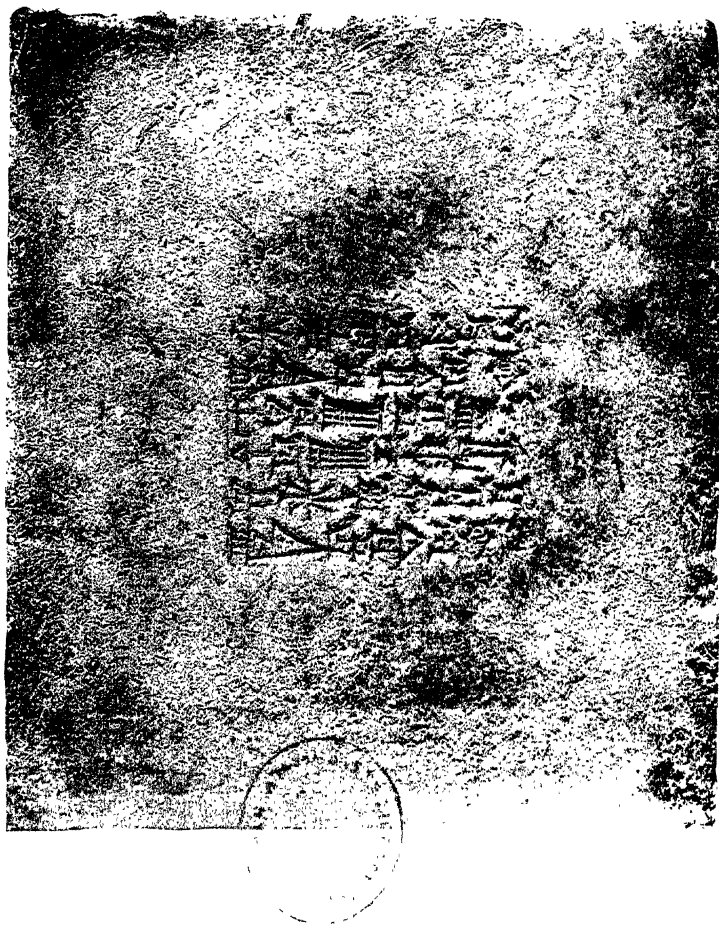
From the evolutionary point of view this *pictorial chronicle of the Crow Indians* of the last century still belongs to the Stone Age. It shows a succession of events, and by means of footprints and hoofmarks records the number of foes slain. The figures are however still not symbols for ideas, but mere copies from reality.



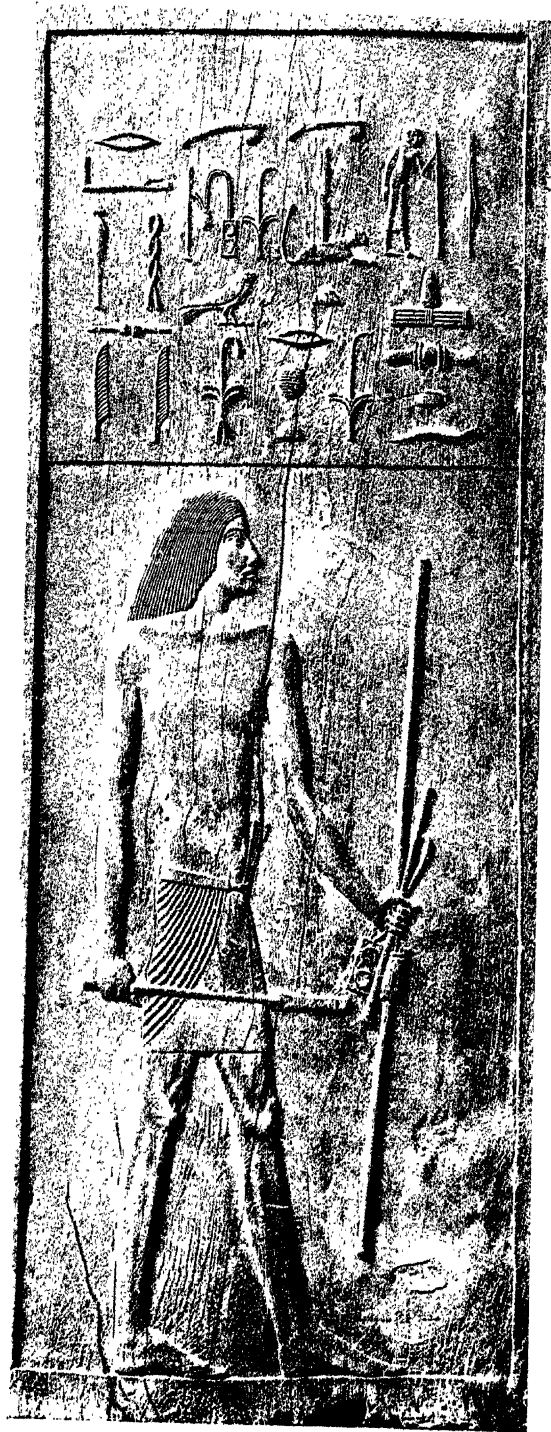
This comparatively highly developed *writing of the Mayas*, the inhabitants of ancient Mexico, displays mythological figures bearing numerical signs and accompanied by ideograms and series of numbers. Such characters as these could not be written in the modern sense of the word, but had to be laboriously drawn.



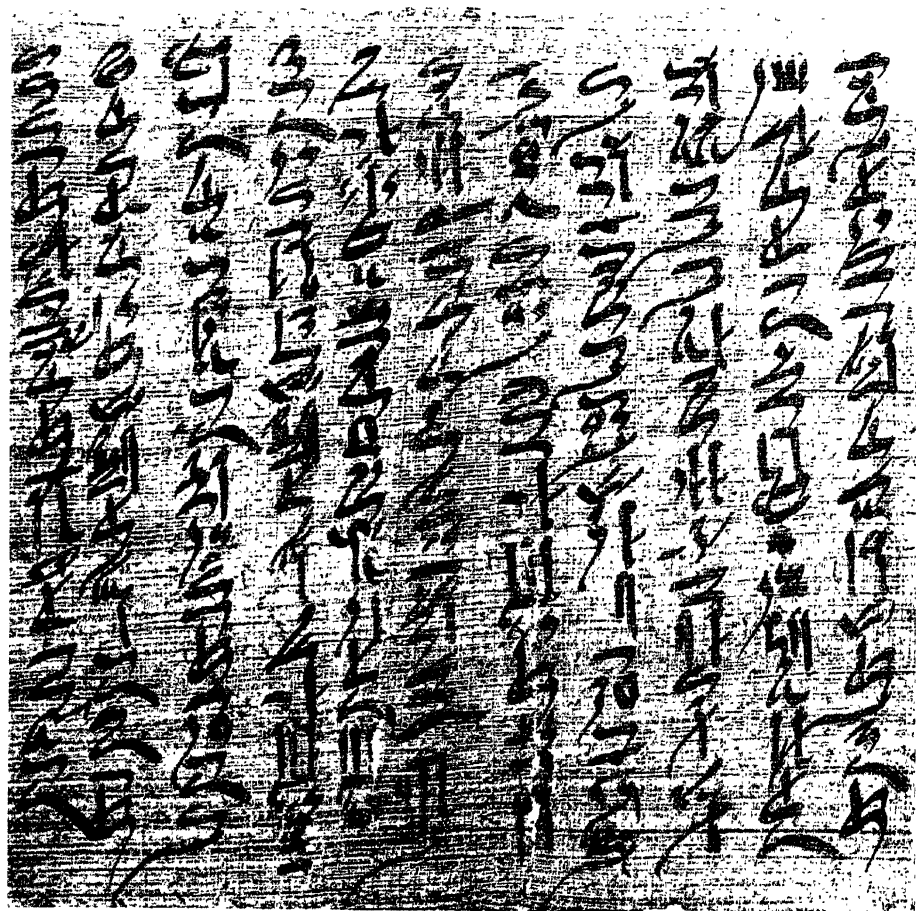
The *Cuneiform writing* of Mesopotamia owes its form to the material of the records, the moist clay of the soil, in which simple pictorial signs were impressed with sharp-edged writing-sticks. The Assyrians received this writing from the ancient inhabitants of the southern part of the land, the Sumerians.



Skilful hands could 'write' the simple Cuneiform signs far quicker than the complicated ideograms of the Mayas could be drawn. In order that it might be written still faster, it was turned round later on and laid on its left side. Several of the signs already represent simple sounds and syllables.



The *Hieroglyphics of the Ancient Egyptians*, a mainly ideographic writing, independent of Cuneiform and with occasional phonetic signs, were already in use three thousand years before our era. Most of the characters, although symbols, are clearly recognizable depictions of real objects, often executed with elaborate naturalism.



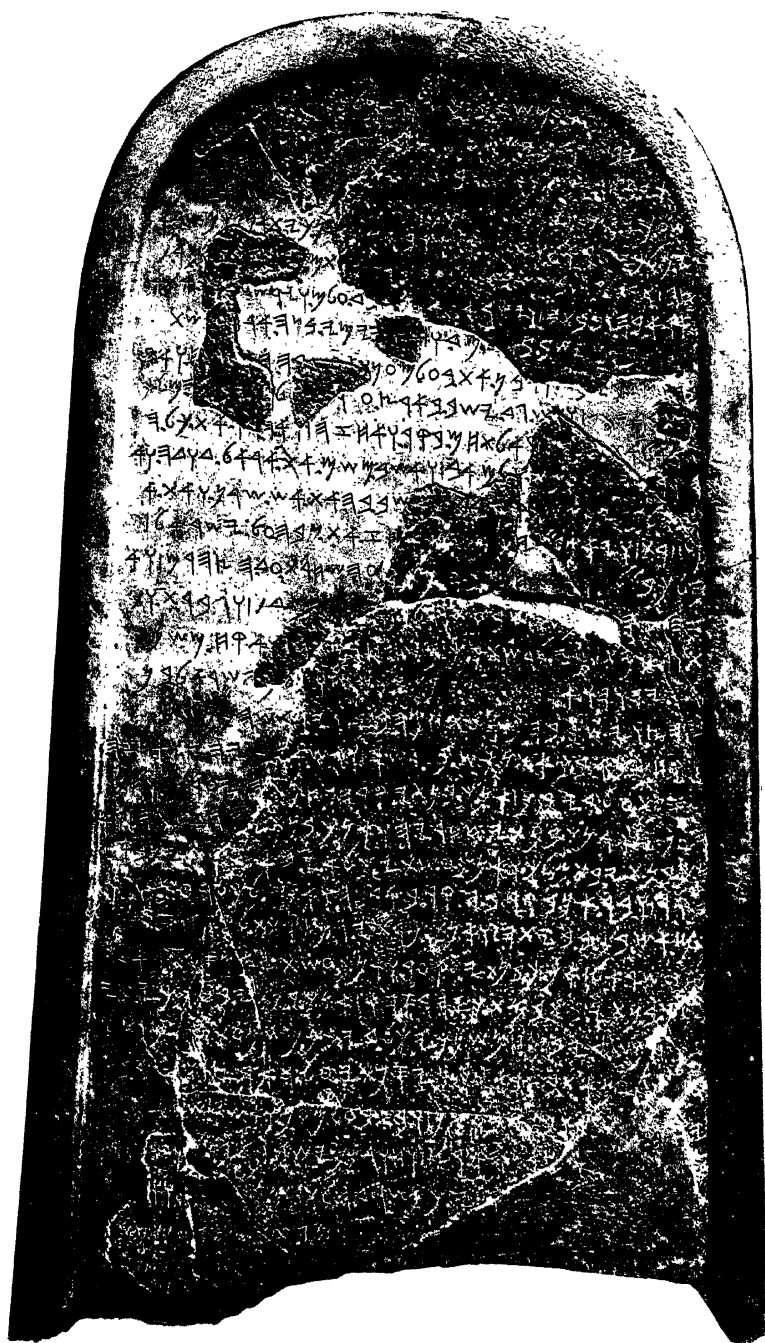
The Hieroglyphics on the preceding page are carved in relief on wood. On papyrus, the writing material of the ancient Egyptians, the reed pen produced a stroke like that of the broad nib, thus imposing a writable form on the characters. The very much abbreviated late form here reproduced is known as *Hieratic*.



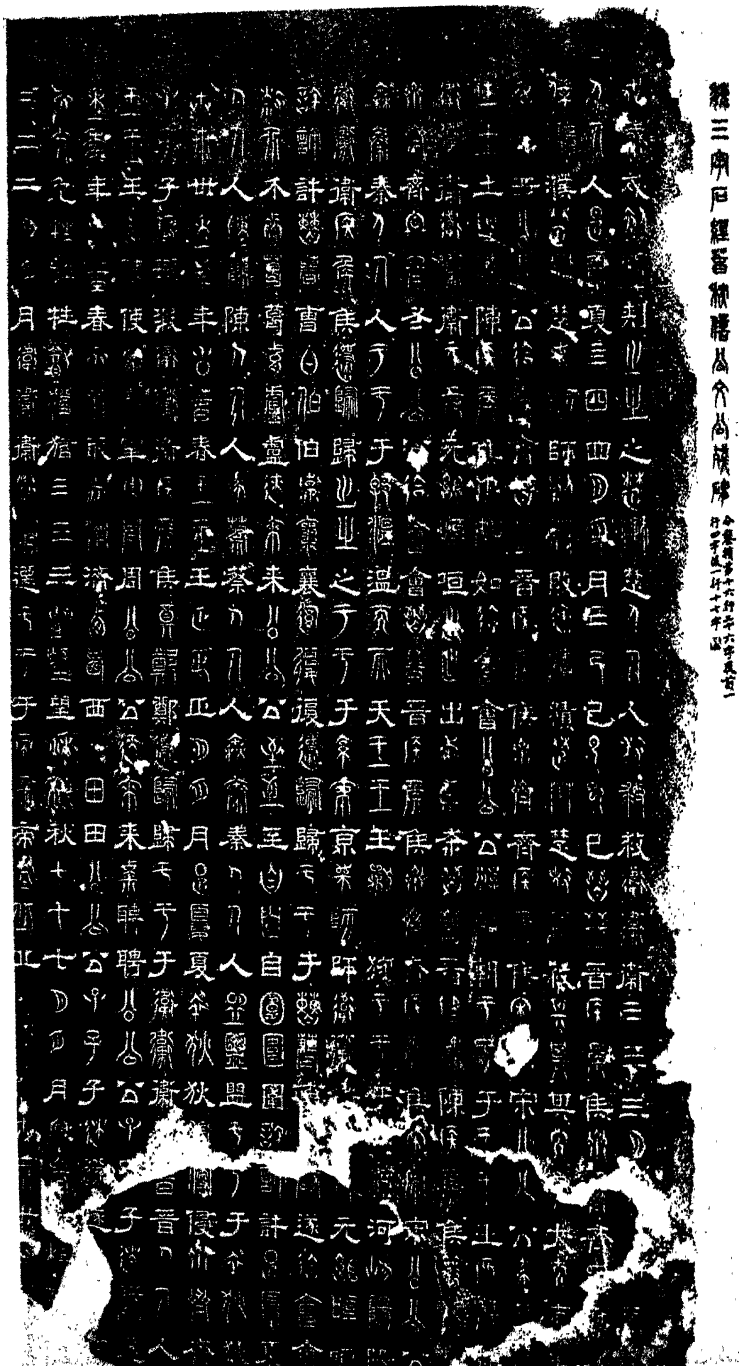
This trilingual tablet shows between the Hieroglyphics and the Greek translation the *Demotic writing*, an epistolary hand developed out of the Hieratic by rapid writing and considerable abbreviation, and hardly betraying any kinship to the distinct pictorial signs of its prototype.



Nearer to our cultural tradition is this still undeciphered, spirally arranged *Pictorial writing from Crete*.—If anybody were to represent the single sound 'B' by the picture 'Bread', because 'Bread' begins with 'B', that would be an example of the 'acrophonic principle', which inaugurates the history of our phonetic symbols.



About 1200 B.C. the ancient *Phoenicians*, a trading people of the Mediterranean, following up the acrophonic principle, the way for which had already been paved by Cuneiform and Egyptian Hieroglyphics, devised consonantal *phonograms* from much curtailed earlier pictorial symbols; these form the roots of Greek writing and so of our own too.



Chinese writing is, like that of the Mayas and the ancient Egyptians, of ideographic origin. The invention and employment of the brush gave a characteristic brush-form to the pictures, which had at first been clearly recognizable and linear. The above inscription shows three stages in the evolution of the signs.



The Chinese value the art of penmanship higher than any other nation. Poets and statesmen, even the Emperor himself, regarded it as one of their greatest honours to be masters of calligraphy. The present leaf from the album of an Emperor of the Sung Dynasty shows developed Chinese writing at its highest pitch of perfection.



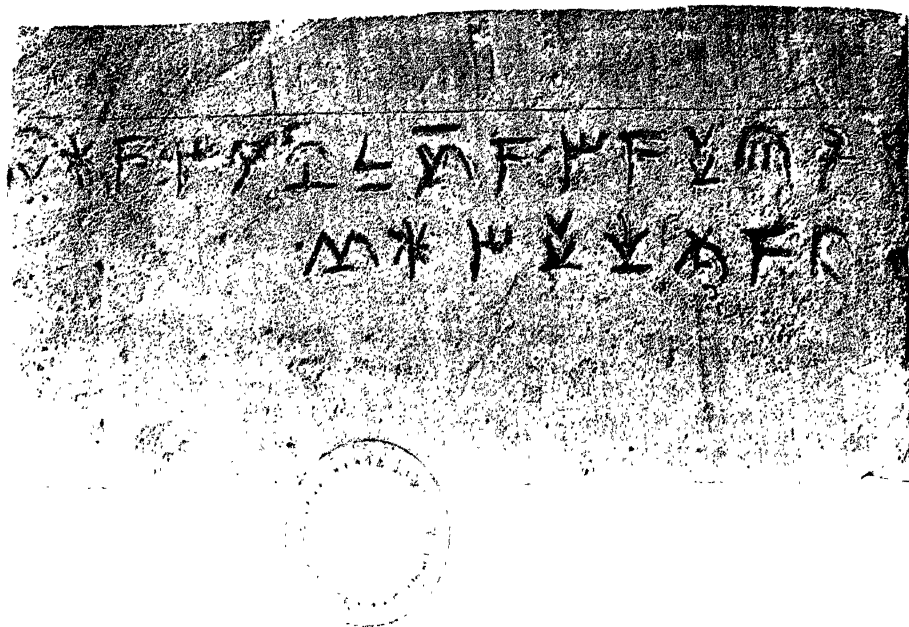
*Japan* to begin with used only Chinese written characters and still makes occasional use of them nowadays, although as a rule pronouncing them quite differently. Again and again, as in this Japanese woodcut with Chinese signs, we are charmed by the perfect harmony between Far-Eastern writing and painting.

The *actual writing of Japan* is a phonetic system of signs for syllables, often interrupted however by Chinese ideograms. A master of calligraphy has in this scroll unified the so varied elements of Japanese handwriting with the inimitably light touch of his brush.





As in China, so also in *Persia* the art of penmanship is held in high esteem. The elegant right-to-left *Tatiq* writing of this beautiful book-page, written with a broad reed pen, was developed out of the old Arabian Kufi writing. It is less monumental, but more easy to write and read.



This *Cyprian writing*, a fairly abstract syllabic script, belongs to the immediate predecessors of pure phonetic letters. It is perhaps derived from Cretan models. The writing in our reproduction runs from right to left, while other specimens are written alternately from right to left and vice versa.



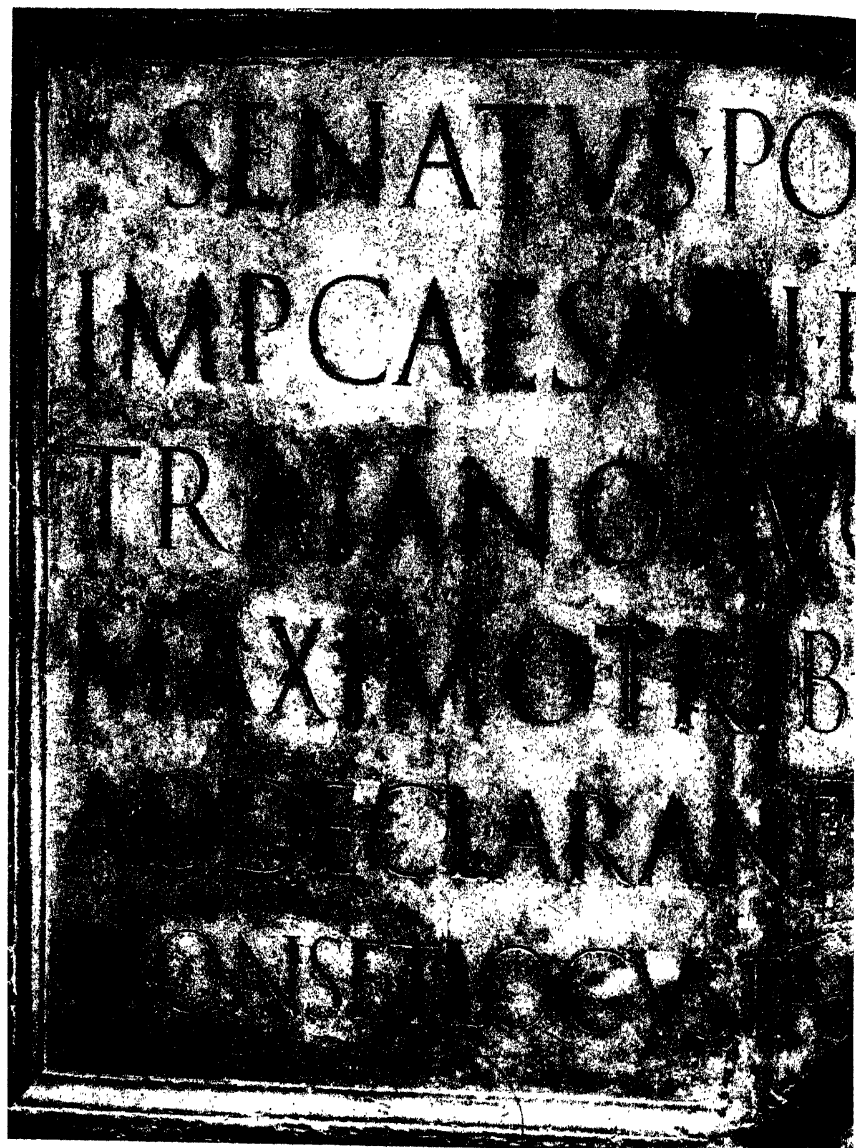
The ancient *Greeks* took over the principle and most of the fundamental forms of their writing from the Phoenicians. They knew how to arrange it in a harmonious order, the eminently clear geometric-ality of which mirrors the Greek Archaic Style. The fully developed writing of the Greeks, like ours, runs from left to right.

7 ΤΗ ΔΕ ΤΟΥ ΑΡΙΣΤΟΤΕΛΟΥ  
 ΧΕΙΡΑΣ ΑΝΤΙΣΤΗΝΕΝ ΠΡΟΙΔΥΓΑ  
 ΙΠΠΟΚΡΕΟΥ ΔΕ ΝΟΤ  
 ΤΗ ΚΝΑΔΕ ΤΩΝ ΟΙΟΛΥΤΩΝ  
 ΠΑΡΦΡΟΝΟΣ ΕΙΔΩΣ ΕΙΗ  
 ΘΥΣΑ ΔΕ ΤΟΙΣ ΕΙΚΟΣΙΒΟΥΣ  
 ΑΥΤΩΝ ΦΟΙΝΙΚΟΤΡΙΧΑΣ  
 ΘΗΡΟΣ ΚΟΠΟΣ ΕΥΧΟΜΕΝΟΥ ΠΙΘΟΥΣ ΔΕ ΤΑΝ  
 ΠΑΤΕΡΝΑ ΚΑΥΚΟΣ ΤΗ ΦΥΛΟΥΣ  
 ΚΟΥΡΑΙ ΤΑ ΜΕΛΗ ΔΕ ΕΙΗ  
 ΓΥΝΑΙΚΑ ΟΙΣ ΤΗ ΕΝ ΟΒΩ ΜΟΝΤΕΡΕΥΧΟΝ  
 ΧΡΗΝ ΟΝΤΕ ΜΙΝ ΑΜΑΤΙ ΜΗΧΗ  
 ΚΑΙ ΧΟΡΟΤΕΙΣ ΤΑΝ ΓΥΝΑΚΕΝ  
 ΕΝΘΕΝ ΚΑΙ ΔΡΗΤΙ ΦΙΛΟΙ  
 ΑΝΔΡΕΣ ΕΙΝΙ ΠΠΟΤΡΟΦΟΝ ΠΟΛΛΑΧΗ ΟΙ  
 ΕΣΠΕΟΣ ΤΗΝ ΔΕ ΤΥΧΗ  
 ΝΑΪΣ ΕΙΣ ΤΗ ΤΑΓΕΝ ΤΙΟΝΩ  
 ΧΡΥΣΕΑ ΔΕ ΤΟΙΝ ΑΛΛΩΝ  
 ΑΛΛΟΣ ΤΕ ΤΟΙΣ ΤΕΡΕΩΣ  
 ΚΑΙ ΕΝ ΠΑΡΕΤΥΔΙ ΟΝ ΠΡΟΙΟ  
 ΝΟΙΣ ΕΣΤΑΜΕΝ ΟΙ ΠΡΙΑΝΟΙΣ ΕΙΣ ΧΡΟΝΟΝ  
 ΒΟΥΤΑΙΣ ΕΙΣ ΕΝΤΑΚΑΝ  
 ΠΕΡΕΩΝ ΠΟΛΙΝ ΕΥΚΤΙΜΕΝΑΝ  
 ΧΑΛΚΟΒΥΡΑΚΕΤΙ ΜΕΤΑ ΤΕΙ ΔΩΝΑ ΚΑΙ  
 ΟΣΤΙΣ ΧΕΙΡΕΝ ΔΕ Τ  
 ΡΗΤΕΙΣ ΤΗΝ ΑΠΑΝΤΙ ΧΡΟΝΟΙ  
 ΜΥΤΡΑΣ ΑΚΑΔΕΧΑΝ  
 ΣΙΣ ΕΙ ΚΥΒΕΙΝ ΗΤΑΣΟ ΦΟΙΤΗΝ ΟΥΝ  
 ΕΒΕΤΩΤΗ ΝΕΚΛΕΙΟΙ  
 ΝΥΝ ΦΡΕΓΑΣ ΔΗΤΕΙ ΔΕ  
 ΕΙΔΗ ΠΟΤΕ ΚΑΙ ΠΑΡΟΡΕΥΜΑΤΑ ΕΙΔΕ  
 ΗΕΙΝ ΟΙΣ ΕΙΣ ΠΟΤΗ ΑΜΗΚΑ  
 ΝΑ ΟΝ ΑΓΓΙΝΑΣ ΑΓΑΧΙ  
 ΕΛΘΟΝ ΤΑΚΟΙ ΗΤΕΣ ΕΒΕΛΑΤΑΝ ΤΑΝ  
 ΤΑΝ ΤΕΝΩ ΕΙΣ ΤΑ ΧΑΛΚΟΒΥΡΑΚΕΤΙ

The ancient Greeks wrote their books and documents on papyrus. With their reed pen they developed a flowing Majuscule writing (as writing in capitals only, without small letters, is called). The graceful forms of the column here reproduced fascinate us by the contrasted widths of the Π, Ν, Μ, and the Ο, Ε, Ρ.



Everyday notes were taken down on wooden tablets coated with wax. In our specimen a teacher has traced a proverb with his metal style for a pupil to copy. The writing already shows tendencies to upward and downward lengthening of certain strokes, precursors of the Greek small alphabet.



The letters of the *Old Roman Inscriptions*, the unsurpassed models of our modern letters, display, when compared with their Greek prototypes, emphatic, bold outlines, which bear witness to a highly developed sense for line and rhythm—symbols of the power and firmness of the Roman Empire.

PRO VASCVRAM CLYMENENAN  
 ANIMARTISQ DOLOS ETDVLCT  
 NECHAODENSOS DIVVM NVVM  
 MINEQ VOCAPTAEDVM FVSIM  
 DIVVNTITERVM MATERNAS IN  
 VSARISTAEIVITREISQ SEDIL  
 IPVERESEDANTEALIASARE  
 PICIENSSUMMA FLAVVM CA  
 OCULOGE MITVNON ERVSTRA  
 NESORORIPSE ETIBITVAMAX  
 ISARISTAEVSPENEIGENITOR  
 ACRIMANS ETTECRUDELEM  
 PERCVSSANOVA MENTEM FO  
 BEDV CADNOS FASILLELIMINA  
 ERATAITSI NVLALTAIVBET  
 NAQVAIVVENISGRESSA  
 ITAINMONTISFACIEMC

The form of the lettering known as *Capitalis* reproduced on the opposite page is due in part to the chisel, above all, however, to a flat brush, with which the characters were 'traced' on the stone. The corresponding book hand, known as *Quadrata*, displays pen forms of great dignity, which can only be written slowly.

TUNDIT FONTICULIS UDATUGACIBUS  
 IL LICIT GRACILIBALSAMASURCULO  
 DESUDATA FLUUNT RARAQUE CINNAMA  
 SPIRANT ET FOLIUM FONTE QUOD AB DITO  
 TRAE LAMBENS FLUUIUS PORTAT IN EXITUM  
 FELICES ANIMAE TRATA PER KERRIDA  
 CONCENTU PARILESSUAUESONANTIBUS  
 KVMNORUM MODULIS DULCE CANIT<sup>UN</sup> MELOS  
 CALCANT ET PEDIBUS LILIA CANDIDIS  
 SUNT ET SPIRITIBUS SAEPE NOCENTIBUS  
 TOENARUM CELEBRE SUB STYGIERIAE  
 ILLA NOCTES ACER QUARE DIT DEUS  
 STAGNIS ADSUPEROSEXACKERUITICIS  
 NON SICUT TENEBRAS DE FACE TULGIDA  
 SURGENS OCEANOLUCIFER INBUI  
 SED TERRIS DOMINI DICRUCE TRISTIBUS  
 MAIOR SOL IN OUM RESTITUENS DIEM  
 MARCENTES UT ILICI ISTA RTARA MITIBUS  
 EXULTAT QUE SUICARCERIS OTIO  
 UMBRAE IMPOTULUS LIBER ABIGNIBUS

How considerable a part the instrument used plays in determining the forms of lettering is shown even more clearly by *Rustics*, a contemporary book hand, written somewhat more rapidly than Quadrata with a broad reed pen on parchment. There are still no spaces between the words and no punctuation marks. These only emerge in the seventh century.

Handwritten text in Early Roman Cursive script, likely a papyrus fragment. The text is written in a slanted, cursive style with many ascenders and x-heights. The script is dense and fills most of the page. The text is written on a light-colored background, possibly a papyrus leaf, and is oriented horizontally. The script is a mix of capital and lowercase letters, with many ligatures and a high degree of fluidity. The text is written in a way that suggests it is a continuous passage, though the specific words are difficult to decipher due to the cursive nature of the script. The text is written in a way that suggests it is a continuous passage, though the specific words are difficult to decipher due to the cursive nature of the script.

For letters and documents the Ancient Romans also made use of the papyrus, taken over from Egypt, on which the slightly slanting *Early Roman Cursive* was written at a considerable speed with a shredded reed. Some of the letters show ascending and descending strokes.

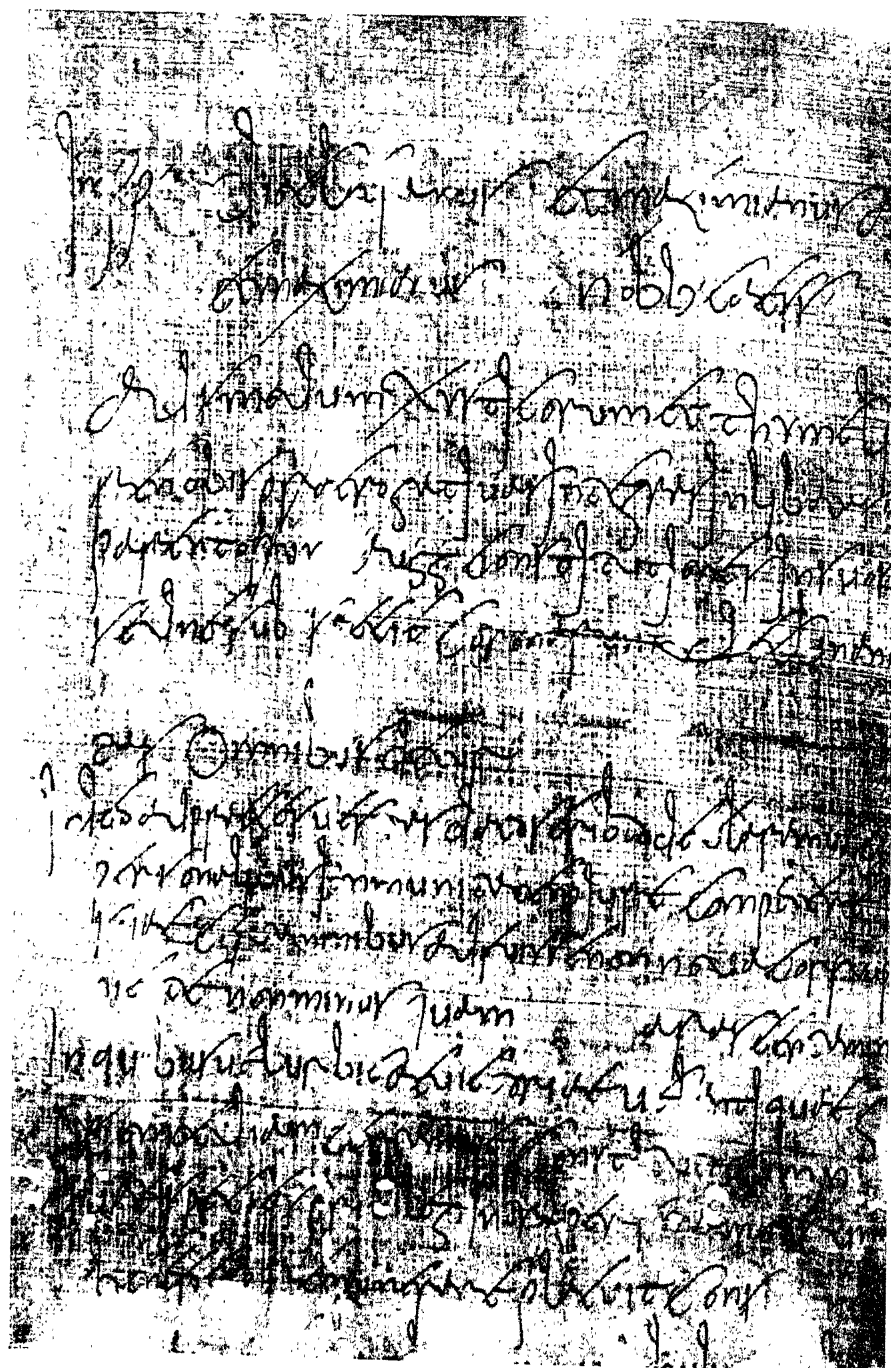
INDIVIDUALI CARITATIS  
 ET CONCORDIAE ECCLESIAE  
 DOMINICAE ET TENUI  
 ISTIS ET EXEMPLUM CE  
 TERIS DILECTIONIS ET PA  
 CIS VESTRO INIERE TE  
 CISTIS VITE ECCLESIAE UE  
 RITAE VITAE ECCLESIAE  
 CRAMEN TUUM ITA Q  
 ANOBI TENEBITUR  
 VESTRO ETIAM CON  
 SENSI ET VITAE ECCLESIAE  
 NECTENETUR NEC  
 CONFESSORES ET PA  
 ROKIS DUCESTUR EN  
 QUI VIRTUTIS ET HONO  
 RIS AUCTORES LAUDA  
 BILES EXISTISSENT  
 UIDERINT QUANTUM VOBIS  
 BIS CETERIS LAUDAN  
 TUR VEL QUANTUM A  
 PUTSENT SINGULI  
 GLORIENTUR COME

ET GRATULARI SATIS VOBIS  
 BIS ET PLUS CETERIS GLO  
 RIARI IN HAC VESTRA  
 PACIFICAE REGRESSIONE  
 ET CARITATE CONFITE  
 OR SIMPLICITER ENIM  
 QUID IN ME OCORDEFI  
 ERIT DEBETIS LAUDIRE  
 DOLEBAM VEHEMENTER  
 TER ET GRAVITER AN  
 CIEBUX QUOD VESCO  
 MUNICARE NON POS  
 SEM QUOS SEMEL DI  
 LICERECOEPISSSE POS  
 TE A QUAM VOS DECER  
 CEREPRODEUNTES  
 SCHISMATICUS ET HE  
 RETICUS ERROR EXCE  
 PIT SIC RESERTI QUAS  
 VESTRA GLORIA IN CAR  
 CEREM IN ANSISSE  
 ILLIC ENIM RES EDIS  
 SE VESTRI NOMINIS

*Uncials*, the Early Christian book-script, take a number of these originally in the main accidental excrescences of several letters (D, H, L upwards, F, G, P, Q downwards) and make necessary constituent parts of the letters out of them. The outline of the words is thus accentuated and the writing becomes in a certain sense more readable.

QUANTO MAGIS PATER U  
 INCÆLIS EST DABIT BO  
 LIII BUSSE.  
 V OMNIA ERGO QUÆCUC  
 TIS UT FACIANT VOBIS H  
 ET VOS FACITE EIS HÆ  
 LV LEX ET PROPHETA  
 V INTRATE PER ANGUSTAM  
 QUIA LATA PORTA ET SPA  
 QUIE DUCIT AD PERDIT  
 MULTI SUNT QUI INTRA  
 QUIA ANGUSTA PORTA E  
 QUIE DUCIT AD VITAM  
 LVI QUI INVENIUNT EA

Although this large, stately hand, also *Uncials*, but written with the pen held in a different, more diffi-  
 cult way, belongs only to the eighth century, we introduce it here as a specially well formed variant.  
 Characteristic is the fondness for broad curves, especially in the letters D, E, H, U and M.



The lengthened upward and downward strokes of the Uncials are developed in a still more lively way in *Later Roman Cursive*, the semi-formal hand of later Roman days. We can already recognize the modern forms of the *n* and *m*. Other characters in this handwriting, although it is not very easily legible for us, pave the way for the formation of small letters.

Non tinea q[uod] uos fidei protectu[m] hiri p[ro]m[issi]o[n]e dicitur.  
euangeliorum tecum hereticeluctanti; eu-  
d[icitur] p[ro]p[ter] n[on] e[ss]e m[en]d[aci]o[n]e[m] d[icitur]. haec et autem  
uita aeterna ut cognoscant et erolum uerum  
d[omi]n[u]m et quem in i[n]t[er]i[us] i[n] h[is] i[n] x[p]m. quareo quid n[on]  
quod renrum moueat ne uerur d[icitur] x[p]i n[on]  
enim habet nunc quid de x[p]o credere. signifi-  
cacio aly qua alyant[ur] i[n] e[ss]e t[ame]n monitret. Non ha-  
ber quicquam p[ro]aeter quam i[n] h[is] i[n] x[p]m. non filio.  
hominis ut d[icitur] erole d[icitur]. non filium d[icitur] p[ro]  
fiteri eide re uita t[ame]n uert. non d[icitur] e[ss]e d[omi]n[u]m  
panem uiuum de cael[is]. quod cum multorum m[en]s  
d[icitur] d[icitur] e[ss]e frequenter d[icitur] d[icitur] erolum uerum  
d[icitur] et quem in i[n]t[er]i[us] i[n] h[is] i[n] x[p]m. Omne p[ro]aenomi-  
num et cognominum uel naturalium uel uirump[ro]  
torum conuetudinem p[ro]aetermitit. Ut cum  
confitendur[is] erolum uerur d[icitur] x[p]i i[n] h[is] aeterni-  
tate[m] p[ro]aet[ur]e[n]t. si ne dubio i[n] e[ss]e aly i[n] x[p]i r[ati]o[n]e  
et r[ati]o[n]e nequa d[icitur] e[ss]e. sed forte quod  
a[li]t[er] erolum. communionem atque unitatem  
a[li]t[er] a d[icitur] e[ss]e p[ro]aet[ur]e[n]t. repare et r[ati]o[n]e non ad id quod  
a[li]t[er] erolum uerum d[icitur]. continuo r[ati]o[n]e e[ss]e. et que  
min[us] i[n] h[is] i[n] x[p]m. Et renrum audient[ur] i[n]t[er]rogo  
quid credendur[is] i[n] h[is] i[n] x[p]i. cum ad id quod pater  
rolur d[icitur] uerur credendur[is]. credendur[is] x[p]i  
et. sed rolur forte p[ro]aet[ur]e[n]t uerur x[p]i non re-  
linquit ut d[icitur]. non relinquit p[ro]aet[ur]e[n]t uerur  
pater x[p]o non relinquit ut uerur d[icitur] quod n[on] uerur  
d[icitur] pater x[p]o non adimit ut uerur d[icitur]. ita rolur  
d[icitur] pater uerur x[p]o i[n] h[is] non auferit ut d[icitur] uerur

*Half-Uncials* remind us of small letters rather than of capitals. With their new forms of closed a, of b, d, of closed e and of r they constitute the last forerunners of the Minuscules or small-letter hand. The words are, as in all writing hitherto, not separated, or very seldom so.

Principibus sacerdotum & scribis &  
 condempnabunt eum morte & ora-  
 dent eum genibus adoluerunt  
 flagellandum & cruci pendendum  
 & cetera tolle resurgat  
 Ne accessit ad eum mater pu-  
 orum & ebedei cum plura  
 erant & ostens aliquem ab eo  
 & cetera & cetera & cetera & cetera

The classical variant of the Half-Uncials, and indeed one of the most beautiful European book-scripts altogether, is the *Irish-Anglo-Saxon Round Hand*, as it was developed by the monks of England and Ireland about the eighth century. The upper finishing strokes of l, b, d and i, n, m, u are largely and carefully treated.



The imagination of the Irish monks reveals itself most strikingly in the decorative pages of the Book of Kells and of the *Lindisfarne Gospels*. Wilful transformations of the letters combine with the Irish band-and-dot ornamentation and with the strange richness of the colouring to produce a total effect of magical magnificence.



et gloriam eorum. Et dixit illi; haec tibi omnia dabo si  
cadens adoraueris me; Tunc dicite ihs; Uade satanas  
scriptum ē enim; Dñm dñm tuum adorabis. Et illi soli  
seruies;

**T**unc reliquit eum diabolus. Et ecce angeli accesserunt  
et ministrabant ei;

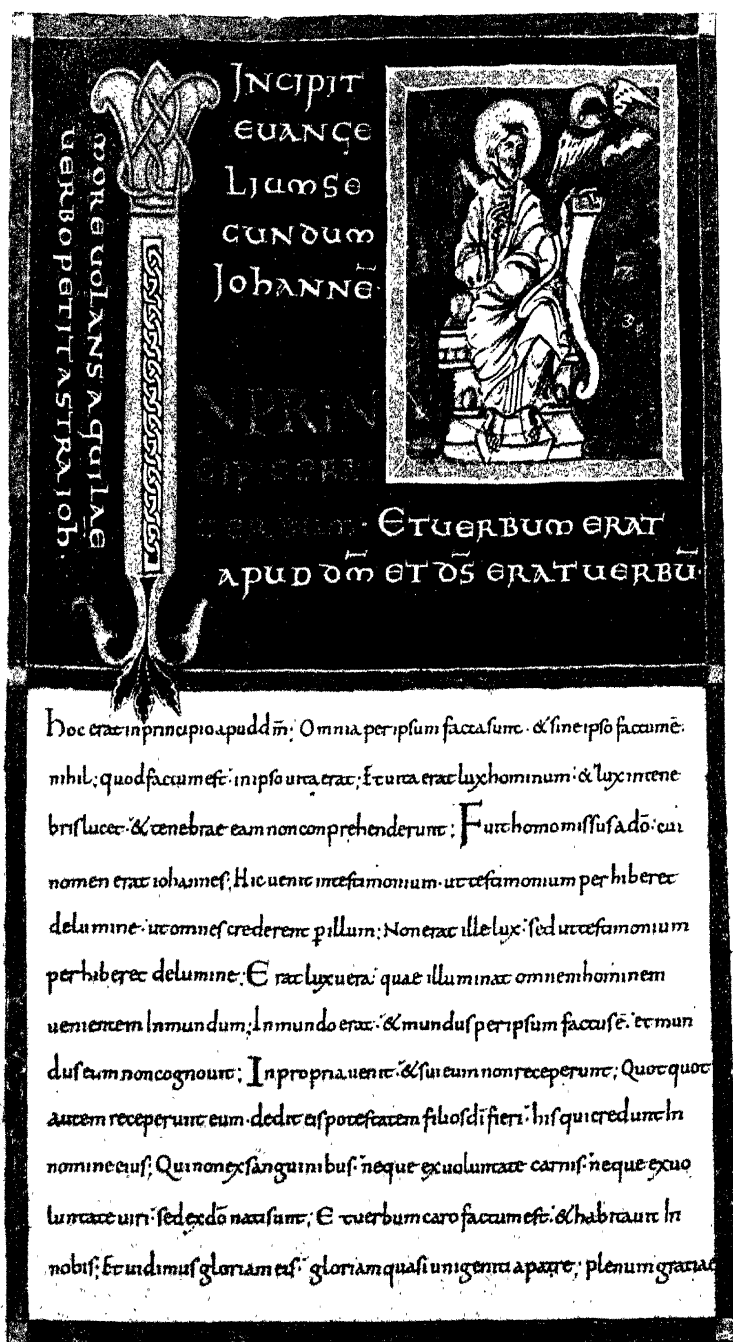
**C**um autem audisset ihs quod iohān  
nes traditus esset secessit in galileam.

**E**t relictā ciuitate nazareth uenit et habitauit in caphar  
naum maritimam. in finib; zabulon et nephtalim. ut  
adimpleretur quod dictum ē per esaiā prophetam;  
Terra zabulon et terra nephtalim. uia maris trans  
iordanem galileae. Gentium populus qui sedebat in te  
nebris lucem uidit magnam. Et sedentibus in regio  
ne umbrae moras lux orta ē eis;

**E**x inde coepit ihs. praedicare et dicere; paenitentiam  
agite. appropinquauit enim regnum caelorum; Ambu  
lans autē iuxta mare galileae. uidit duos fratres; symo  
nem qui uocatur petrus. et andream fratrem eius mit  
tentes rete in mare. Erant enim piscatores;

**E**t ait illis; Uenite posce me. Et faciam uos piscatores fieri

In the monastic schools of Tours and St. Gall the Irish-Anglo-Saxon Half-Uncials were adopted as models and a new style of writing was evolved, the *Minuscules*. This new style of writing, the proto-type of our modern letters, is known as *Carolingian Minuscules*, because it was developed in the days of Charlemagne.



It exhibits clearly defined ascending and descending strokes, distinctly differentiated particular letters, and thanks to the improved way of holding the pen it can be written quickly and with ease. In the fifteenth century it was again chosen as a model by the Humanists, and thus once and for all became the primal form of our printing types.



SCDM. IOHANNEM.

IN PRINCIPIO

ERAT VERBVM

ET VERBVM ERAT

APUD DEVM. ET DEVS ERAT

VERBVM. Hoc erat in principi

o apud dm. Omnia p ipsum

facta sunt. & sine ipso factum

est nihil. Quod factum est.

in ipso vita erat. Et vita

erat lux hominum. & lux in

tenebris luce. & tenebre eam

non comprehenderunt. Fuit

homo missus ad eo. cui nomen

erat iohs. Hic venit testi

moniū ut testimonium perhi

The words are now always separated. The new Minuscules remained for centuries the leading European book-script. Only in the twelfth century is a tendency towards lateral condensation to be observed, which in smaller hands is due perhaps in part to quicker writing, on the whole however to a revolution in style.

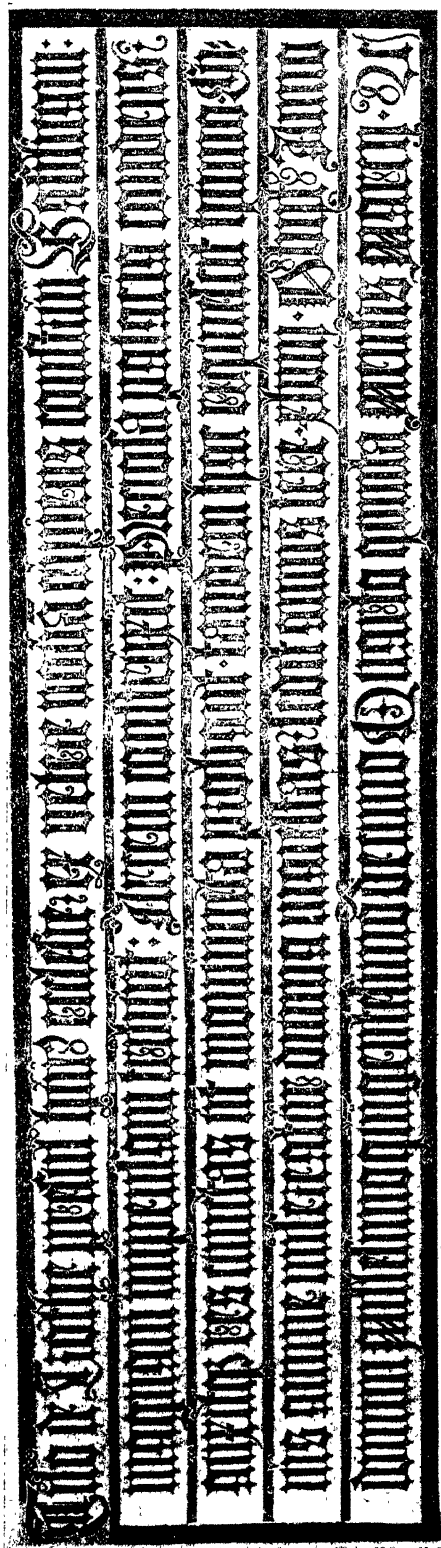


In diebus unius iudicis quando  
 iudices preerant: facta est fa-  
 mes in terra. Abijt ergo homo de  
 bethleem iuda ut peregrina-  
 retur in regione moab ita de:  
 cum uxore sua et duobus libe-  
 ris. ipse uocabatur helymelech  
 uxor eius noemi: et duobus fi-  
 liis. alter maalon. alter che-  
 lyon ephratim de bethleem iu-  
 da. ingressique regionem mo-  
 abitidem: morabantur ibi.  
 et mortuus est helymelech ma-  
 lus noemi: remansitque ipsa

In the thirteenth century this condensation led to a slight change in the form of the hitherto round letters, such as e, o, b, q. The heads of m, n, u and i, j, r and p undergo an emphatic thickening and assume a lozenge-like shape. Thence this *Early Gothic Hand* produces a darker effect than its predecessors.







This late specimen of a sepulchral brass, belonging indeed to the early sixteenth century, shows better than anything else the formal principle of the *Textura* manner: a dense lattice of writing, the vertical stems of which are connected by the chain of lozenge-like coupling-strokes. This ornamental but somewhat monotonous sequence is relieved by the supplementary, contrasting effect of the vigorous capitals and by the decorative flourishes of many of the small letters.

fructus eius. p. Dñi est r. km.

o die nata est

le ata uirgo ma

ki a exproge me da und

per quam salus mun di creden

bus ap paru ir lu mis uita

glorio sa lucem de dir se

tu lo. N. eant sine uirgi

The form underlying the brass of the previous page is also a pen-form. The fully-developed *Textura* manner is consistently angular and sharp; it is written with a broad nib at a moderate speed. The thickness of the stroke and the width of the intervals remain uniform. Its effect is solemn and dark; but it is not very legible.



**M**anifestatis De trinitate iussus  
solio. tres sedent in tridinio ymus  
nam non est consolatio: ope-  
la solitario.

Eterne mentis oculo: dum pater in  
se flectitur in lucis sue speculo imago  
par ceperimitur.

I maginis consortium: nativis pre-  
bet cecitus. consors q; ceperans gau-  
diu ingentus et genitus.

Hoc gaudiu est spiritus: quo pater  
natus iungitur: et unum bonu fundi-  
tus in tribus his ocluditur.

In tribus est simplicitas: quos non  
distinguit qualitas: nec abstat tribus  
unitas. q; amplius univēritas.

Per solam unū originis comūio fit  
numinis natu ductu germinis:uo-  
tum q; spiraminis.

In genito et genito cū spū paraceto.  
honoris simpli debito: psallamus cō-  
te debito. Am. Nō noctū. ymus.



de champaigne.  
**L**e conte de bax.  
 Le conte de saussere.  
 Le conte de tonmorete.  
 Le conte de poracen.  
 Le conte de buenne.  
 Le conte de grantpre.  
 Le conte de rehes.  
 Le conte de vertuz.  
 Le conte de brame.  
 Le conte de bipe.  
 Le conte de somgyn.  
 Et le conte de rousfy on cha  
 paigne.  
 Les contes soubz le conte de  
 thoulouse.  
**L**e conte de foy.  
 Le conte de comminges.  
 Le conte de bigorre.  
 Le conte de seac.  
 Le conte de lisse.  
 Le conte de gaulte.  
 Et le conte d'albrecht.  
 Soubz le conte de fladres  
 namulz contes.  
 Les contes soubz le conte  
 d'artoy.  
**L**e conte de saint pol.  
 Le conte de guynes.  
 Le conte de bouloigne.  
 Et le conte de fauquebergue.  
**E**nmy appert q'en France  
 24 soubz le royaume sont en

somme xv ducx Eny comp  
 tant les trois pors ducx q  
 preitaulz. Et si y a et doit  
 auoir m<sup>re</sup> d'v contes en  
 y comptant les trois contes  
 espirituelz pors.  
 Ensicuient les noms  
 des atz archeuesques et  
 euesques du royaume.  
**E**n d'ax senlis Gouffos  
 Ean Meaux. Auxerre.  
 Nevers. Luchun. Langres.  
 Chalons. Macons. Lyon.  
 Besancon. Amiens. Reims.  
 Therouene. Comenay. Beau  
 uay. Nonn. Orleans. Char  
 tres. Sens. Bourges. Eves  
 clemon. Saint flours.  
 Angiers. Le mans. Troyes.  
 Paris. Chalons. Rouen. Le  
 puy. Eueux. Soles. Bay  
 aux. Auxerre. Constance.  
 Poitiers. Jussieu. Mellest.  
 Angoulême. Lymoges.  
 Nantes. Poitiers. Bour  
 deaulx. Baronne. Asquie.  
 Evre. Cleron. Aux. Condon.  
 Montaubert. Lectore. Cordes.  
 Rodez. Agout. Chaumont.  
 Eulle. Basat. Daurice. Ar  
 mers. Maglomme. Lonsdres.  
 Agde. Besiers. Nerebonne.  
 Saint pont. Carcassonne.

The semi-formal hands of the late Middle Ages conform to the example of the book-script and are to a large extent broken. All the letters cannot however participate in this remoulding process. The letters c, e, o, d, b, p, q, h and other originally curved characters remain round and are only drawn to a point above and below.

[illegible]

Der. Fin. Puccini

Delicate is the effect of the chains of m-height in the *Gothic Cursive* of this safe-conduct on vellum. The uniform up and down of the links of the chain contrasts with the vigorous long f, by which it is frequently interrupted and by the less frequent projecting capitals.

elibus precentes litteras inspecturis Vale et aplicam ben  
 omnipotentis dei maiestate et misericordia sperancium  
 itaq; sicut accepimus ecclesia sancti Petri Basilien  
 ibus libris campanis ornamentis et paramentis ecclesias  
 xis redditibus inde structura et edificia reparari nec  
 opterea ad premissa xpifidelium pia sunt fragia sunt  
 is repararetur et conservetur necnon clendisy focalibus li  
 uocioms ad eandem ecclesiam confluant ac ad illius fabri  
 paramentoꝝ ꝑ predicatoꝝ ꝑ resurrectione comparacio  
 refertos de omnipotentis dei misericordia et beatoꝝ ꝑ  
 in octavis eiusdem diei ecclesiam predicam deuoti  
 calium libroꝝ ꝑ campanaꝝ ꝑ ornamentoz ꝑ et paramente  
 s et totidem Quadragenas de muncis eis peniten  
 tis manus adiutrices porrigentibus ut prefertur aliqu  
 nre luteu nullius sint roboris uel momenti Dat  
 m  
 Millefimoquadringentesimoquarto

A complete breaking up of writing remained rare in Italy. The *Papal Chancery*, which had always had a weakness for flourished and unusual letters, alone employed a hand similar to the Gothic Cursive of Northern Europe, but only till the Humanistic Cursive emerged.

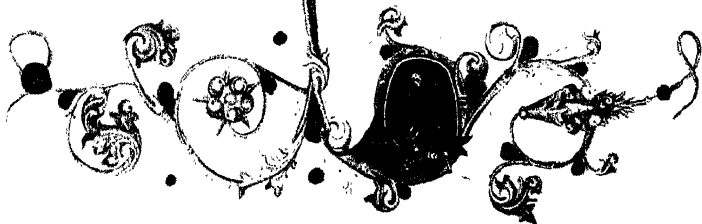
## FOSTE

gnapue prologus hanc revocum prebit  
cor inlibrum volue.

**N**audem finio p̄rathuam  
moysi velud grādi fenore  
liberati ad h̄solum filium  
naue monū m̄icū? quē  
h̄bent m̄sue tenun id ē iolue filii nūn  
uocāt: ad iudiciū libitū quē loquimur  
apellāt: ad ruti q̄ ē h̄bēt q̄s h̄bēt  
nominibus effertur. p̄rathuamq̄ le-  
dorem ut filius h̄bēatocū nōmīnū-  
re d̄istinctione p̄r m̄bēra d̄ivīlās di-  
ligens loquimur cōfetur: ne et nōb̄er  
labor et illius studiū p̄reat. s̄c̄ur in  
p̄m̄is q̄d lope n̄tāt: sum f̄iat me nō  
in reprehensōne p̄erū noua eudare  
sicut amia mei remīnātur: s̄c̄ p̄ q̄d  
p̄ortione offere s̄que mee hominib̄  
q̄s tamē n̄tā d̄etāt: ut p̄ p̄erū ega-  
p̄ora q̄ ē sumptū ē labore maxio in-  
dige: cōtione n̄tām h̄bēt. s̄c̄ s̄c̄ubi  
ē antiquorū voluminum l̄ctōne du-  
bitant: h̄c illis cōfetur inueniunt  
q̄d r̄c̄unt. p̄rathuam cū apud l̄ctōnē  
r̄c̄unt s̄c̄ p̄rathuam quorū r̄c̄ōnē: et u-  
nusquisq̄ p̄ arbitrio suo vel addidit  
vel subtraxit q̄ ei v̄lū ē: et v̄lū nō  
p̄ssit r̄c̄i ē: q̄d d̄istōnat. Unde c̄llor  
accuato vulnere cōtra nos insurgere  
loquimur: et sandū op̄ v̄m̄nata carpe-  
re ligua d̄etāt: vel d̄isipitō si p̄lact  
vel d̄am̄nā si d̄isipit: m̄m̄nēatq̄  
illoq̄ v̄r̄sū. s̄c̄ n̄tū abundavit ma-  
licia: et ligua tua d̄m̄nā d̄olōs. Be-  
d̄c̄ adūb̄s f̄atam nūi loquimur: et  
adūb̄s filii m̄m̄nēat n̄r p̄m̄tās scan-  
dalū: h̄c f̄c̄tū ē: et n̄tū. s̄c̄ p̄rathuam  
im̄p̄e p̄rathuam filio arguā et ē f̄atū  
illa c̄ra f̄atū cū. Cū m̄ audientis  
vel l̄ctōis v̄lūnā et nos laborādo su-  
dare: et alios d̄m̄nādo laborare:  
d̄olore ind̄c̄o q̄ calumniandi ē: et

incidendi c̄r̄i anōs s̄c̄ oblata p̄ra-  
tio: et r̄c̄tē h̄m̄nāre id d̄etāt  
p̄m̄is l̄ctōre unde adūb̄atq̄ m̄m̄-  
anur: s̄c̄ d̄c̄ si v̄r̄sū ē: et tamē in-  
p̄rathuam placet: q̄ m̄m̄ nō d̄isipit  
et n̄tū ē: et r̄c̄tē p̄m̄is p̄m̄is: et r̄c̄tē  
s̄c̄ adūb̄atq̄ et v̄r̄sū vel adūb̄at s̄c̄  
vel s̄p̄m̄tā legū et n̄tū: et d̄c̄  
d̄an̄tē l̄ctōis c̄p̄m̄m̄nā c̄r̄l̄ctōnē  
r̄c̄tē l̄ctōis: et d̄c̄ l̄ctōis vel adūb̄at  
et c̄r̄l̄ctōis p̄m̄is h̄c̄ c̄r̄l̄ctōis c̄r̄l̄ctōis  
m̄m̄nēat d̄etāt: et d̄c̄ h̄c̄ f̄atū  
p̄m̄is v̄r̄sū d̄etāt p̄m̄is ē f̄atū  
Unde aut in nouo c̄r̄l̄ctōis p̄m̄is  
p̄m̄is assumptā r̄c̄m̄nā: et l̄ctōis  
v̄r̄sū nō h̄bēat: et d̄c̄ d̄c̄: me  
om̄nino calumniandis l̄ctōis v̄r̄sū.  
s̄c̄ p̄rathuam f̄atū p̄m̄is d̄m̄nā  
cū v̄r̄sū c̄r̄l̄ctōis c̄r̄l̄ctōis: et h̄c̄  
libros quos c̄r̄l̄ctōis v̄r̄sū c̄r̄l̄ctōis  
v̄r̄sū nō p̄m̄is: et d̄c̄ d̄c̄: d̄c̄  
h̄c̄ regit arcus p̄m̄is c̄r̄l̄ctōis  
n̄tū inlibro: et om̄nino iam d̄c̄  
quodam p̄m̄is l̄ctōis p̄m̄is: et  
tū cū ē am̄m̄nābilis l̄ctōis v̄r̄sū  
p̄m̄is c̄r̄l̄ctōis h̄c̄ idē l̄ctōis f̄atū:  
et nos ad p̄m̄is l̄ctōis m̄m̄nēat  
p̄m̄is c̄r̄l̄ctōis l̄ctōis v̄r̄sū: et d̄c̄  
h̄c̄ p̄rathuam loquimur: et d̄c̄  
h̄c̄ p̄rathuam ē post m̄m̄nēat

**N**audem finio p̄rathuam  
moysi velud grādi fenore  
liberati ad h̄solum filium  
naue monū m̄icū? quē  
h̄bent m̄sue tenun id ē iolue filii nūn  
uocāt: ad iudiciū libitū quē loquimur  
apellāt: ad ruti q̄ ē h̄bēt q̄s h̄bēt  
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dorem ut filius h̄bēatocū nōmīnū-  
re d̄istinctione p̄r m̄bēra d̄ivīlās di-  
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p̄ortione offere s̄que mee hominib̄  
q̄s tamē n̄tā d̄etāt: ut p̄ p̄erū ega-  
p̄ora q̄ ē sumptū ē labore maxio in-  
dige: cōtione n̄tām h̄bēt. s̄c̄ s̄c̄ubi  
ē antiquorū voluminum l̄ctōne du-  
bitant: h̄c illis cōfetur inueniunt  
q̄d r̄c̄unt. p̄rathuam cū apud l̄ctōnē  
r̄c̄unt s̄c̄ p̄rathuam quorū r̄c̄ōnē: et u-  
nusquisq̄ p̄ arbitrio suo vel addidit  
vel subtraxit q̄ ei v̄lū ē: et v̄lū nō  
p̄ssit r̄c̄i ē: q̄d d̄istōnat. Unde c̄llor  
accuato vulnere cōtra nos insurgere  
loquimur: et sandū op̄ v̄m̄nata carpe-  
re ligua d̄etāt: vel d̄isipitō si p̄lact  
vel d̄am̄nā si d̄isipit: m̄m̄nēatq̄  
illoq̄ v̄r̄sū. s̄c̄ n̄tū abundavit ma-  
licia: et ligua tua d̄m̄nā d̄olōs. Be-  
d̄c̄ adūb̄s f̄atam nūi loquimur: et  
adūb̄s filii m̄m̄nēat n̄r p̄m̄tās scan-  
dalū: h̄c f̄c̄tū ē: et n̄tū. s̄c̄ p̄rathuam  
im̄p̄e p̄rathuam filio arguā et ē f̄atū  
illa c̄ra f̄atū cū. Cū m̄ audientis  
vel l̄ctōis v̄lūnā et nos laborādo su-  
dare: et alios d̄m̄nādo laborare:  
d̄olore ind̄c̄o q̄ calumniandi ē: et



Gutenberg, the inventor of type-founding, chose the most beautiful book-script of his day, the Textura, as model for the type-faces of his Bible. His books made on the layman the impression of having been 'written'. A much larger number of types than we need nowadays was required to produce this effect.

Et docuit Ballos natura atq; arte superbos

Romano tandem succubuisse duci.

**U**lcio furio. Claudio appio cōsulib<sup>9</sup>. fit tribun<sup>9</sup> militaris  
Pharimus valeri<sup>9</sup> adolescēs. Atq; eo in tpe/copie gal-  
lorū ingētes/aurū pōtinū insīderāt. Instruebantq; acies  
a cōsulibus/de vi atq; multitudine satis agētib<sup>9</sup>. Tunc  
interea Balloz/vasta atq; ardua pceritate/armisq; auro pfulgen-  
tibus grandi ingrediens passū/manūq; telū reciprocās incedebat.  
perq; cōtemptū r supbiā circūspiciēs/despiciēsq; oīa. venire iubet  
r cōgredi si quis pugnare secum ex omni romano exercitu auderet.  
Tum Valerius tribunus/ceteris inter metū pudorēq; ambiguis:  
impetrato prius a cōsulibus/ vt in Ballū tam imaniter arrogante  
pugnare sese pmitterēt. Progredit intrepide modesteq; obuiā. Et  
cōgrediunt r cōsistūt/r cōserebant iam man<sup>9</sup>. Atq; ibi vis quedā  
diuina (sit que hactenus romanū suffulsit imperiū). Coruus repēte  
improvisus aduolat: r super galea tribuni insistit: atq; in aduersarij  
oculos pugnare incipit. Insubilat: obturbat vnguib<sup>9</sup>: manū lama-  
bat: r pīpectū ales arcebat. Atq; ibi sans seuerat/reuolabat in ga-  
leam tribuni. Sic tribunus spectante vtroq; exercitu: r sua virtute  
nirue: r opera alitis ppugnatus: ducem hostiū ferocissimū viciat: in-  
terfecitq;. Atq; ob eam causam cognomen habuit Coruinus. Id fa-  
ctum est anno quadringētesimoquinto post romā cōditā.



**D**iscordiā causam esse euerfionis omniū regnōz  
Nulla est tam grandis: nulla est tam magna potestas  
Que non dispersum dissociata cadit.

**B**

Before long the Southern variety of Gothic writing, the *Rotunda*, came to be used by the printers as a model in cutting their *types*. Whereas the earlier printed books nearly always exhibit initials written and coloured by hand, from the beginning of the sixteenth century onwards the book ornamentation was cut in wood and printed together with the text.

pene ciuitatem exhaulisse: florentinos/  
 præciuales discordias, peste q̃ ferme ad i-  
 terrutionem consumptos: Romā morbo  
 continuo agitatam, uix unq̃ fuisse inco-  
 lunem: Quid febres referam/ Quid capi-  
 tis/ et totius corporis dolores: Quid flux⁹  
 uentris/ et piculosisimas dysenterias: ⁊  
 Quid, quos ego paucis ante mensibus/ ex-  
 pectus sum/ elus accerrimos/ qui ne medi-  
 a quidem hyeme/ aque frigidissim⁹ con-  
 tinuo potu/ et cucumer⁹/ quos angurios  
 uocāt/ frequentissimo usu/ et straguli ab-  
 iectione/ et longissima inedia: et vini ab-  
 stinentia/ poterant cohercere/ et (nisi q̃ do-  
 minus adiuuit me) paulomin⁹ ad inte-  
 ritum pduxissent: Tu q̃ qui summa sep̃  
 oum noxiar⁹ rect⁹ abstinentia fuisti/ cū  
 a me p̃mum patauit salutar⁹/ s̃b mēto  
 ulcus habuisti/ et inuolutū multis dieb⁹  
 uitta collum gessisti: Et huc cui n̄c mōtē  
 dolemus frater tuus/ cum tecum pariter  
 equitantes/ dimidiatos fere urbis muros

Meanwhile, however, a long forgotten style of writing had been brought into esteem again by the Italian humanists, the Carolingian Minuscules. Believing it to be the writing of classical Rome, they honoured it with the appellation 'lettera antica' (the old writing). We call it *Humanistic Minuscules*.

Incipiunt epistole Cecilii Cypriani ad Cornelium  
Papam. Et prima de confessione. feliciter.

**C**yprianus Cornelio fratri salutem. Cognouimus frater carissime fidei ac uirtutis uestre testimonia gloriosa. & confessionis uestre honorem sic exultanter accepimus ut in meritis ac laudibus uestris nos quoque participes ac fortiores compuremus. Nam cum nobis et Ecclesia una sit & mens iuncta: & indiuidua concordia: quod

non sacerdos in consacerdotis sui laudibus tanquam in suis propriis gratuletur? Aut que fraternitas non in fratrum gaudio ubique letet? Exprimi sancti non potest quanta ista exultatio fuerit & quanta letitia: cum de uobis prospera & fortia comperissemus. ducem te illic confessionis fratribus exiisse. Sed & confessionem ducti de fratrum consensione creuissse. ut dum precedis ad gloriam feceris multos glorie comites. & confessorem populum suaseris fieri: dum primus paratus es pro omnibus confiteri. ut non inueniamus quid prius predicare debeamus. utrum ne tuam promptam & stabilem fidem an inseparabilem fratrum caritatem. Virtus illic Episcopi precedentis publice comprobata est. adunatio sequentis fraternitatis ostensa est. dum apud uos unus animus & una uox est Ecclesia omnis Romana confessus est. Claruit fratres carissimi fides quam de uobis beatus Apostolus predicauit. Hanc laudem uirtutis & roboris firmitatem iam tunc in spiritu preuidebat & preconio futurorum menta uestra contestans: dum parentes laudat: filios puocat. dum sic unanimes dum sic fortes estis magna & ceteris fratribus unanimi & fortitudinis exempla tribuistis. Docuistis granditer deum timere. Christo firmiter adherere. plebem sacerdotibus iungi. in persecutione fratres a fratribus non separari. concordiam simul iunctam uicinis omnino non posse. quicquid simul petitur a cunctis deum pacis pacificas exhibere. Profluerat aduersarius terrore uiolento Christi castra turbare. sed quo impetu uenerat eodem impetu pulsus est. & quantum formidinis & terroris attulit: tantum fortitudinis inuenit & roboris. Supplere se iterum crediderat posse dei seruos: & uelut Tyrōes & rudes quasi minus paratos & minus cautos solito suo more concutere. Unum primo aggressus ut lupus ouem secernere a grege: ut acciperet columbam ab agmine uolantium separare temptauerat. Nam cum

cætera. Hic hias ex quo iteratiuum figuratur hiat: hiaras.

Inchoatiuum uero figuratur hifco hifcis cum dicimus.

Sed quanq̃ ita se habeant tamen plus esse uidetur i eo quod  
 ē hifceſ q̃ hiare. Hiat eim qui ore patet uel tacitus tm̃ quod  
 in rebus fictis animaduerti pōt. hifcere uero incipere loqui.  
 Illud præterea nōnullis libuit animaduertere q̃ actius acti  
 ua nōnulla figurata i choatiua iperiūtur etiā paſſiua: quale  
 ē gelo gelas: cuius inchoatiuum facit gelasco quod ē icipio  
 gelare.

Item cum ē lento lentas: Vnde Virgilius: Lentandus remus i  
 unda. Ex hoc inchoatiuum lentefco facit ut idem Virgilius  
 Et picis in morem ad digitos lentefcit habendo. Eiusmodi  
 figuratio parum admittit ex se perfectum: nec conuenit ad  
 mittere ut aut poſſit: aut debeat cum cætenis temporibus p  
 totam declinationem uim incipiendi ſignificare. Abſurdū  
 ē ergo ea quæ ſunt inchoatiua perfecto tempore definire: &  
 mox futurum declinando inchoatiua eſſe demōſtrare. Nec  
 enim poteſt cum tota uerbi ſpecies inchoatiua dicatur alia  
 parte finitiua uideti ut perfectum admittat. Nec enim pale  
 ſciui: horreſciui dicimus. per aliam tamen tranſfigurationē  
 hæc uerba quidam declinare conſueuerunt. ut paleſco: pale  
 factus ſum: liqueſco liquefactus ſum. quāuis quidam ad p  
 fectum inchoatiuum uenerint modo primitiui ut horreſco  
 horrui ex eo quod ē horreo. Nec tamen omnia inchoatiua  
 habent primam poſitionem. Albefco enim nō habet albeo  
 licet figuranter Virgilius: Campiq; iſgentes oſſibus alben.  
 Item putreſco: grādeſco: ſilueſco: uileſco: bruteſco: iuue  
 ſco nō habet iuueneo. Nam ſeneſco & ſeneo apud ātiq̃uos  
 dicebarur. Vnde & Catullus nunc recondita ſenet.

Deducuntur item inchoatiua a neutris uerbis & appellationi  
 bus. ex uerbis: ut caleo caleſco: deliteo deliteſco: frōdeo frō  
 deſco: floreō floreſco. Et ſunt hæc quæ a perfecta forma ue  
 niūt. Sūt itē quæ originē ſui nō habēt: ut cōſueſco: cōquie  
 ſco. Sunt quoq; alia inchoatiuis ſimilia quæ inchoatiua nō  
 eſſe temporum conſideratione pemoſcimus. ut compeſco



[illegible]

From Late Gothic German Cursive there develops, about the turn of the fifteenth century, the delicate *German Chancery Running-Hand*. This is the prototype of the German sharp-pen hand, a degenerate running-hand, similar in style to the English and American copperplate script learnt at school by the older generation.



**D**r der Burgermeister Stadt vnd der groß Stadt/so  
man nempt die Zuehundert der Statt Zürich/Emblicand allen vnuß vnden unsern  
vnderthanen/zuheben vnd veruenden in unsern Oberkeysern/Keyserlichen/Landen/Erbschen vnd Gebieten  
gesessen vnd wohnen unsern gütlichen willen vnd grüß zuuer/Endtünd ich biemit zu vernemen. Wiewol wir  
vergangen jar an ich erstliche Mandat vnd gebot der Zehenden halb vßagen lassen/Als/das ir menschen  
Elen vnd groß Zadenen stünd vßgeben vnd geben wie von alter bar/So ist vns doch lobbar/vnuß in muler jar/  
glaublich angelanger vnd habend es zum offermal an den/so wir des Zehenden halb gestrafft befunden/das aller  
ley gestaltig darinn gebiut vnd fürgeorden vnd von etlichen freilich vnd bößlich wider abernempt vnuß  
vnuß erkannt vnuß gebiut/also/das biorden liden das ynnig/so man von recht vnuß belagert vnuß stand mit  
bab mögen verlangen. Wdich vermett fröl vnuß vngewoßene vnuß von ich als den vnuß/so darinn schuld bar  
bend/ß/sonderem gessen misßal kumpt. Vnuß diuyl vnuß als rechter vnuß zehden. Oberpand/vßerböschung der  
balligert gebiut vnd zuffade/bierinn ein statliche vnd nottuffags vnuß zehden. So ist an ich allamp vnuß  
fand/vnuß erstlich/gebey/vnuß vnuß meming/das ir allen den/ß/lyssig geßlich oder weltlich/so in vnuß  
Gewalt vnuß/Keyserlichen/Keyserlichen vnd Gebieten/giut dabend/ß/lyssig darinn schuld/so oder mit/  
von allen freiden vnd dingen/Elen vnd groß Zadenen gebiut/vnuß von alter bar/vnuß darinn kein star/böle argli-  
chig/sonder ander vnuß berrig mit bruchend. Vnuß namluch der Garben halb/so man anbept in zellen/allweg die zä-  
band Garb/ß/lyssig Elen oder gessen es sich der ordnung vnd zellen nach vnuß gelieert haben/ Was frucht man  
züm jar einset in das vnuß vnd liden sayer/darinn sol der Zehend ernest geben werden. Vnuß wo im selben jar wyter in  
das vnuß gelieert wird/die sich frucht darinn Zehend fröl. Soßhalb well ein yder die sachen eynlich bedene/  
vnuß im selbs vor wyterem kumber vnd schaden fröl. Dann wir gegen ich den vngewoßenen/vnuß vnuß Gombato  
überretten/dermassen mit straff wellend bedenden/das menslich unsern großen misßal der dungen halb/ougen/  
schynlich befunden misß. Vnuß einer möghe sich so argwöng vnuß dirlch hütten/wir wuünd in sachen vnuß anmen/  
vnuß an lyber/oder giut/nach dem einer beschuldert vnuß dirlch straffen/vnuß niemant in selben verßoben/  
Sarnach wußt sich menslich in die sachen zeshiden. Zu vnuß habend wir vnuß stat Zürich Gerecht misßal of-  
fentlich lassen trincken in disen brief/die gegeben ist am 2 tag Novemonte. Nach Christus gebiut geseit sunßschon  
hundert/zweneig vnd nun Jar.

# CORNVCOPIAE

SEV LATINAE LINGVAE COMMENTARII

*locupletissimi, Nicolao Perotto, Sipuntino pontifice autore, denovo ad ueteris codicis,*

*Scriptorum, unde illis deprompserat, fidem, diligentissime recogniti,*

*is, cum eiusdem libello, in praefationem Plinii Secundi, ad*

*Tuum Vespasianum, & rursum in eum ipsum*

*libellum, Cornelij Vitellij anno*

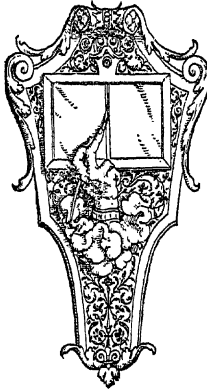
*rationibus.*

*M. Terentij Varronis, de lingua Latina libri tres, & totidem de analogia.*

*Sexii Pompeij Festi librorum XXI. fragmenta.*

*Nonij Marcelli compendiosae doctrinae ad filium, de proprietate sermionum, tractatus uarij, & in hoc omnes ca-  
stigationes non parum rursus, opera Michaelis Benini nuper adiectae.*

*Præterea index copiosissimus Graecarum & Latinarum dictionum quæ in toto uolumine, nullo ordine possum  
disperse erant, nuper singulatim ad uerbum restitutus, & sic semel temperatus, ut historiae  
& fabulae, prouerbia & cuiusmodi quæ prius indigesta, confusaque erant,  
nunc belle suo quæ loco distributa sint.*



BASILEAE APVD VALENTINVM CV

RIONEM, ANNO A NATA

LI CHRISTI

M. D. XXVL

A particularly noble symbol of the humanistic spirit is this clear, well arranged and yet bold Basle title-page of the year 1526. The *Upper Case Roman* of the first line is a famous Basle type-face. The small *Italics* are the typographical variant of the slightly slanting, compressed humanistic cursive.

*De la* *naise* *Monsieur* *Conseiller du Roy en sa Cour*  
*de parlement avoir pour recommander le bon droit*  
*De la* *Conseiller du Parlement* *Escuyer-Sieur de Souverain*  
*et du Parlement approuvé*  
*Contre* *Le Comte de St. Laomedon cap<sup>me</sup> au Regiment de la ville*  
*de Paris.*  
*De la* *Monsieur Loquey* *De la* *Conseiller*  
*Le Moyne* *Ardeur* *De la* *Conseiller*

The Cancelleresca bastarda just spoken of was written with a fairly broad quill pen without special pressure. The fine *French Hand*, however, of the middle of the seventeenth century, here reproduced, required, with its ingenious, elegant flourishes, a pen cut very narrow and with a deep slit.

*Jacob. 4/4.*  
 De vriendſchap vande Weerelt ſott,  
 Een Vriendſchap is teghens Godt:  
 So wie dan's Weerelts vriend wil ſijn,  
 Wort Gods Vriend in daed en ſchijn.



In the seventeenth century a copperplate refinement in writing came into fashion. People desired to write 'as though engraved'. Whereas hitherto the breadth of the nib had determined the form of the letters, from now onwards it became the practice to alternate lighter and more forcible pressure in order to produce swelling lines.

ann 1685 fatalem et periculosissimum illum annu  
 penitus intuemur, quò ex mandato nro ad præ  
 standam Præsidij superioris Regni nri Hungar  
 e contra immanes Christiani neminis hostium Tur  
 carum impetis necessariam provisionem institu  
 endamq; et oculandam generalem Militiæ nre  
 Liustram, cum magna pecuniarum quantitate  
 tanquam requisito belli nro missus fueras; Su  
 bit animum nram recordatio TE TIBI eorum,  
 etiam commissa tam fideliter executum fuisse, mo  
 dofatissq; superioris Hungar Præsidij, et Præsidia  
 rips de stipendio, alijsq; pro continuando debiti  
 erga nos hominagij obsequio necessarijs tanta cum  
 dexteritate providisse, ut accederet Divina grati  
 præcunctæ superioris Hungar partes, et Præsidia  
 contra barbaros Turcarum atq; ac Rebellium im  
 petus, et conatus felicissime fuerint conservata.  
 Dum deniq; præsentem (IV) muneris statum,  
 præspecificati videlicet Superioris Commissarij  
 Bellici Officium ex arte contemplamur, quòd (V)  
 primum quidem in Superiori Archiducatu nro  
 Austriæ integro Octennio præstituti, jamq; actū

*Cette Fonderie de Caractères s'augmentera de tems en tems de toute sorte des beaux & nouveaux Caractères, & nous nous efforcerons de la mettre au plus-haut degré de Perfection; nous n'y épargnerons ni frais ni peine, pour faire paroître LE TRES-NOBLE ART DE L'IMPRIMERIE dans son plus - grand Eclat, & pour mettre NÔTRE VILLE, comme L'UNIQUE MERE DE CET ART, dans son premier Lustre.*

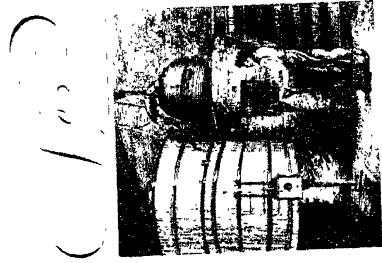
*Si quelques Savans à Professeurs auront envie de faire fonder DES CARACTERES DES LANGUES ORIENTALES pour l'Impression des Ouvrages, nous sommes prêts à leur ordonner de les apprêter le plus-correctement, qu'on les puisse souhaiter.*

*Outre l'Augmentation, qu'on voit depuis l'année 1748 jusques aujourd'hui dans cette Epreuve, nous avons encore*

*en=*

The art of penmanship became limited to the sphere of duplication by bookpress and engraving. The type-cutting engravers in particular scored remarkable achievements. One of the best of them was J.M.Fleischmann, who was employed in Holland. He created the beautiful calligraphic type-face here reproduced.

Handwriting specimen



(For)

Remittance

18

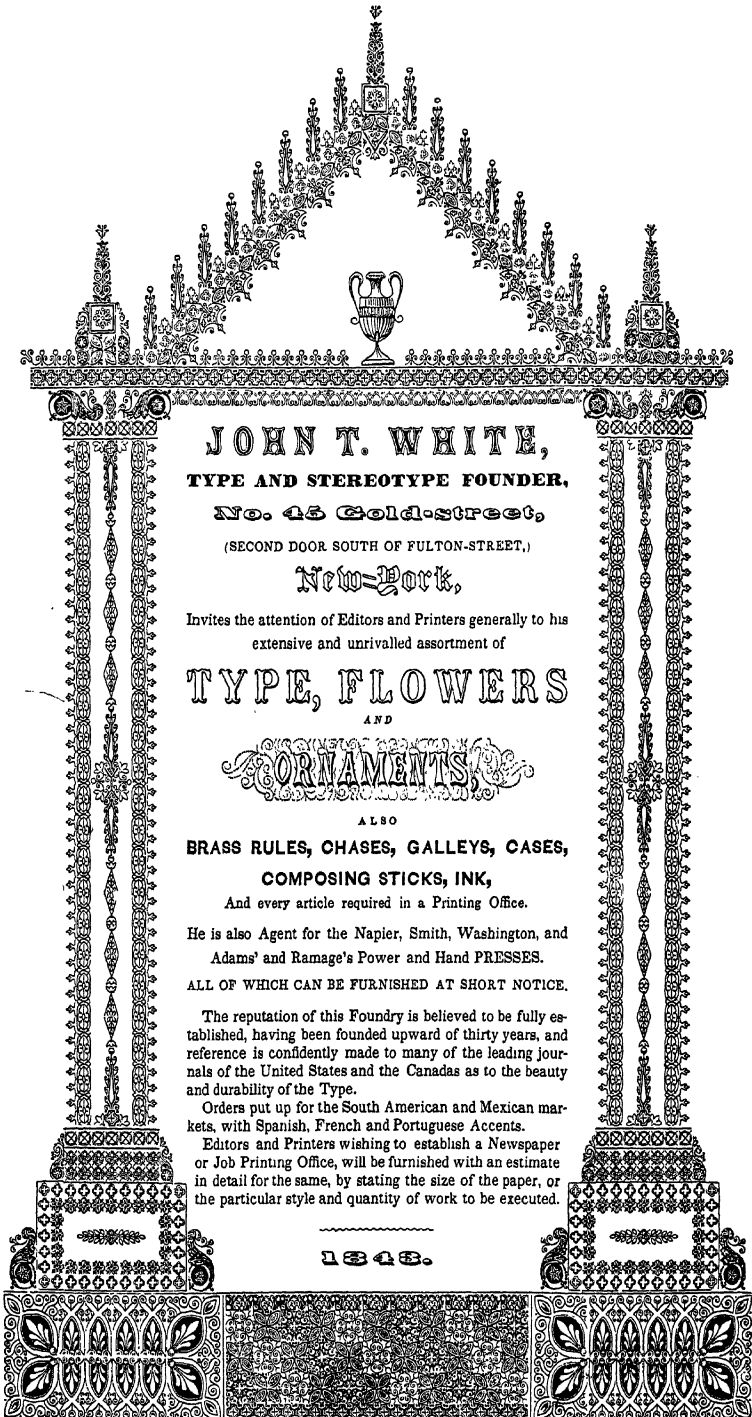
after date pay to my order



per value delivered in goods

To

Handwriting too was, under English influence, stripped of all reminiscences of the broad-nib forms from about 1800 onwards. The regular alternation of fine and thick strokes disguises the unnatural writing technique. Many of the distinctive features of the letters are attenuated.



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 the particular style and quantity of work to be executed.

1846.

The invention and spreading of lithography contributed yet further to the corruption of lettering, encouraging misguided experiments. Excessively ornamented, badly formed type-faces were the result. The body-type of books became more and more angular and less and less legible and expressive.

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z

Suaviter in modo, fortiter in re

Modern face, about 1870

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z

Suaviter in modo, fortiter in re

The Roman type cut about 1540 by the great Frenchman, *Claude Garamond*, exemplifies the European art of type-cutting at the highest point of its development, while the *Modern face* of the 1870s, an intolerably unintelligent exaggeration of Giambattista Bodoni's ideas of form, shows it in the lowest stage of decadence.

In der That sind manche spiritistische Erscheinungen nach näherer Prüfung als Schwindel und Betrug entlarvt; andere erwiesen sich als krankhafte Einbildungen und Täuschungen; wieder andere bedürfen trotz der Ueberzeugungsenergie, womit wissenschaftliche Zeugen für sie eintreten, noch einer stärkeren Beglaubigung. Wenn irgendwo, so ist hier auch jetzt noch die kühnste Reserve, selbst Skepsis nicht bloss ein Gebot der Klugheit, sondern auch eine religiös-sittliche Pflicht.

Geradezu alles aber, was in den spiritistischen Sitzungen sich ereignet, als Hocuspocus vornehm zu belächeln, ist zwar das bequemste Mittel, an dem demüthigen Geständnisse vorbeizukommen, dass man mit seinem Latein zu Ende sei, <sup>1)</sup> entspricht aber weder der Würde der Wissenschaft noch der Liebe zur Wahrheit, Männer, die als exakte Forscher und nüchterne Beobachter die grössten Resultate erzielt haben und ein seltenes Ansehen geniessen, die von Fachgenossen als Autoritäten in der Experimentirkunst und von ihren persönlichen Bekannten als höchst glaubwürdige und ehrenhafte Charaktere gerühmt werden, haben nach öfteren und genauen und wenigstens Anfangs mit möglichster Vorbereitung und Vorsicht angestellten Untersuchungen die Aechtheit der spiritistischen Erscheinungen verbürgt. Es darf nicht unerwähnt bleiben, dass diese Männer mit materialistischer Voreingenommenheit und lediglich in der Absicht den spiritistischen Sitzungen beiwohnten, um die „Medien“ als Betrüger oder als Selbstbetrogene blosszustellen, dass sie aber den Muth besaßen, für die Wirklichkeit der beobachteten Vorgänge öffentlich einzutreten trotz der sicheren Voraussicht, dass sie dadurch bei einem grossen Theile der gelehrten Welt ihren wissenschaftlichen Ruf verlieren würden.

Der Umstand, dass die berufensten und achtbarsten Forscher, welche dem Spiritismus auf sein Terrain folgten,

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<sup>1)</sup> Ueber ein gespenstiges Phänomen zu Dibbesdorf äusserte *Lesing* gegen *Leisewitz*: „Bei dieser Geschichte geht uns beinahe unser ganzes Latein aus.“

It is hard for us to comprehend that books set up like the specimen here reproduced were once regarded as beautiful. The characterless, thin, not easily legible lettering—a kind which, unfortunately, is still used in learned publications—the excessive intervals between the words and the mediocrity of the whole page repel the reader.

How the fox cam to the court, & how he excused hym  
to fore the kyng, capitulo xiiij. ¶

**A**t the first whan it was knowen in  
the court that Reynart the foxe &  
Grymbaert his cosyn were comen  
to the court, there was none so  
poure nor so feble of kynne and  
frendes but that he maade hym  
redy for to complayne on Reynart  
the foxe. Reynart loked as he had  
not ben aferd, and helde hym better than he was, for  
he went forth proudly with his neuu thurgh the  
huest strete of the court, ryghte as he had ben the  
kynges sone, & as he had not trespaced to ony man  
the value of an heer, & wente in the mydel of the place  
standyng to fore Noble the kyng, and sayde, ¶ God  
gyue yow grete honour and worship! Ther was neuer  
kyng that euer had a trewer seruant than I haue ben  
to your good grace & yet am. Neuertheles, dere lorde,  
I knowe wel that ther ben many in this courte that  
wolde destroye me yf ye wold byleue them: but nay,  
God thanke yow, hit is not fytyng to your crowne  
to byleue thise false deceyuars and lyars lyghtly. To  
God mote it be complayned how that thise fals lyars  
and flaterers now adayes in the lordes courtes ben  
moste herde and byleuyd, the shrewes and false de-  
ceyuers ben borne vp for to doo to good men alle the  
harme & scath they maye: our Lorde God shal ones  
reward them their hyre. ¶ The kyng sayde: Pees,  
Reynard, false theef and traytour, how wel can ye  
brynge forth fayr talis, & alle shalle not helpe yow a

In the nineties of the last century the Englishman William Morris recognized the necessity of getting away from such kinds of type. Going back to the original forms of writing and to the technique of the incunabula, he inaugurated a new and important period in the art of book-production.

The Translators to the Reader ZEAL to promote the common good, whether it be by devising any thing ourselves, or revising that which hath been laboured by others, deserveth certainly much respect and esteem, but yet findeth but cold entertainment in the world. It is welcomed with suspicion instead of love, & with emulation instead of thanks: and if there be any hole left for cavil to enter, (and cavil, if it do not find a hole, will make one) it is sure to be misconstrued, and in danger to be condemned. This will easily be granted by as many as know story, or have any experience. For was there ever any thing projected, that savoured any way of newness or renewing, but the same endured many a storm of gainsaying or opposition? A man would think that civility, wholesome laws, learning & eloquence, synods, & Church-maintenance, (that we speak of no more things of this kind) should be as safe as a sanctuary, & out of shot, as they say, that no man would lift up the heel, no, nor dog move his tongue against the motioners of them. For by the first we are distinguished from brute beasts led with sensuality: by the second we are bridled and restrained from outrageous behaviour, and from doing of injuries, whether by fraud or by violence: by the third we are enabled to inform and reform others, by the light & feeling that we have attained unto ourselves: briefly, by the fourth, being brought together to a parle face to face, we sooner compose our differences than by writings, which are endless: and lastly, that the Church be sufficiently provided for is so agreeable to good reason and conscience, that those mothers are holden to be less cruel, than kill their children as soon as they are born, than those nursing fathers and mothers (wheresoever they be) that withdraw from them who hang upon their breasts (and upon whose breasts again themselves do hang to receive the spiritual and sincere milk of the word) livelihood & support fit for their estates. Thus it is apparent, that these things which we speak of are of most necessary use, and therefore that none, either without absurdity can speak against them, or without note of wickedness can spurn against them. ¶ Yet for all that, the learned know that certain worthy men have been brought to untimely death for none other fault, but for seeking to reduce their countrymen to good order & discipline: & that in some Commonweals it was made a capital crime, once to motion the making of a new law for the abrogating of an old, though the same were most pernicious: And that certain, which would be counted pillars of the State, and patterns of virtue and prudence, could not be brought for a long time to give way to good letters & refined speech: but bare themselves as averse from them, as from rocks or boxes of poison: And fourthly, that he was no babe, but a great clerk, that gave forth, (and in writing to remain to posterity) in passion peradventure, but yet he gave forth, That he had not seen any profit to come by any synod or meeting of the Clergy, but rather the contrary: And lastly, against Church-maintenance and allowance, in such sort as the ambassadors & messengers

There can be no mistaking the fact that this page from the Doves Press Bible, for all the most penetrating intelligence it reveals, is just a repetition of Jensen's letterpress of the 1470s. A careful study of the old typographical masterpieces paved the way for a revival of the best traditions.

of plain letters in common commercial use in this country, and they were designed by artists. And even in that age, six hundred years ago, when the responsibility of workmen was most widely distributed, & builders, in the absence of mechanical appliances, & designers, in the absence of unlimited and cheap drawing paper, were dependent on the good sense as much as the good will of the workman, there was a restraint, a science, a logic, which modern architecture does not rival & which even modern engineering does not surpass. The parish church of S. Pierre at Chartres, for example, is the purest engineering; it is as free from sentimentalism & frivolity as any iron-girder bridge of to-day, but it is the engineering of men raised above themselves by a spiritual enthusiasm, whereas the best modern engineering is but the work of men sub-human in their irresponsibility and moved by no enthusiasm but that of material achievement.

¶ Nevertheless, as we have said, the restraint imposed on modern manufacture and building by modern industrial conditions imposes itself also on the work of those who stand outside industrialism. Artists no less than engineers are forced to question the very roots of workmanship, to

Once it was recognized that the experiments of Bodoni and his followers were misguided, the modern age devised cautious variations on the fundamental classical forms of the past. Some of the best of these adaptations, like the *Joanna type* of the Englishman *Eric Gill* here reproduced, therefore disclose their contemporary quality only to the devoted connoisseur of the subject.

instituiimus, deos suos praeferunt. quorum decem librorum quinque superiores aduersus eos conscripti sunt, qui propter bona uitae huius deos colendos putant; quinque autem posteriores aduersus eos, qui cultum deorum propter uitam, quae post mortem futura est, seruandum existimant. deinceps itaque, ut in primo libro polliciti sumus, de duarum ciuitatum, quas in hoc saeculo perplexas diximus inuicemque permixtas, exortu et procursu et debitis finibus quod dicendum arbitror, quantum diuinitus adiuuabor expediā.

Liber undecimus.

**C**IVITATEM DEI DICIMVS, CVIVS EA SCRIPTVRA TESTIS est, quae non fortuitis motibus animorum, sed plane summae dispositione providentiae super omnes omnium gentium litteras omnia sibi genera ingeniorum humanorum diuina excellens auctoritate subiecit. ibi quippe scriptum est: 'gloriosa dicta sunt de te, ciuitas Dei'; et in alio psalmo legitur: 'magnus Dominus et laudabilis nimis in ciuitate Dei nostri, in monte sancto eius, dilatans exultationes uniuersae terrae'; et paulo post in eodem psalmo: 'sicut audiuiimus, ita et uidimus, in ciuitate domini uirtutum, in ciuitate Dei nostri; Deus fundauit eam in aeternum'; item in alio: 'fluminis impetus laetificat ciuitatem Dei, sanctificauit tabernaculum suum Altissimus; Deus in medio eius non commouebitur'. his atque huiusmodi testimoniis, quae omnia commemorare nimis longum est, didicimus esse quandam ciuitatem Dei, cuius ciues esse concupiuimus illo amore, quem nobis illius conditor inspirauit. huic conditori sanctae ciuitatis ciues terrena ciuitatis deos suos praeferunt ignorantes eum esse Deum deorum, non deorum falsorum, hoc est impiorum et superbiorum, qui eius incommutabili omnibusque communi luce priuati et ob hoc ad quandam egenam potestatem redacti suas quodam modo priuatas potentias consecantur honoresque diuinos a deceptis subditis quaerunt; sed deorum piorum atque sanctorum, qui potius se ipsos uni subdere quam multos sibi, potiusque Deum colere quam pro Deo coli delectantur. sed huius sanctae ciuitatis inimicis decem superioribus libris, quantum potuimus, domino et rege nostro adiuuante respondimus. nunc uero quid a me iam expectetur agnoscens meique non inmemor debiti de duarum ciuitatum, terrena scilicet et caelestis, quas in hoc interim saeculo perplexas quodam modo diximus inuicemque permixtas, exortu et excursu et debitis finibus, quantum ualuerō, disputare eius ipsius domini et regis nostri ubique opitulatione fretus adgrediari, primumque dicam, quem ad modum exordia duarum istarum ciuitatum in angelorum diuersitate praecesserint. **Caput II.** Magnum est et admodum rarum uniuersam creaturam corpoream et incorpoream consideratam compertamque mutabilem intentione mentis excedere atque ad incommutabilem Dei substantiam peruenire et illic discere ex ipso, quod cunctam naturam, quae non est quod ipse, non fecit nisi ipse.

If we regard the printed book as the crowning achievement of the art of employing written characters, the works of the Bremer Presse perhaps deserve the highest praise, since they combine independence in the designing of types and nobility of form in the letters with a technique of lay-out which, for subtlety and harmony, excels even that of the early presses.

MEPHISTOPHELES (*für sich*). Nun mach ich mich beizeiten fort!

Die hielte wohl den Teufel selbst beim Wort.

(*zu Gretchen.*) Wie steht es denn mit Ihrem Herzen?

MARGARETE. Was meint der Herr damit?

MEPHISTOPHELES (*für sich*). Du guts, unschuldigs Kind!

(*Laut.*) Lebt wohl, ihr Frau!

MARGARETE. Lebt wohl!

MARTHE. O sagt mir doch geschwind!

Ich möchte gern ein Zeugnis haben,

Wo, wie und wann mein Schatz gestorben und begraben.

Ich bin von je der Ordnung Freund gewesen,

Möcht ihn auch tot im Wochenblättchen lesen.

MEPHISTOPHELES. Ja, gute Frau, durch zweier Zeugen Mund

Wird allerwegs die Wahrheit kund;

Habe noch gar einen feinen Gesellen,

Den will ich Euch vor den Richter stellen.

Ich bring ihn her.

MARTHE. O tut das ja!

MEPHISTOPHELES. Und hier die Jungfrau ist auch da? –

Ein braver Knab! ist viel gereist,

Fräuleins alle Höflichkeit erweist.

MARGARETE. Müßte vor dem Herren schamrot werden.

MEPHISTOPHELES. Vor keinem Könige der Erden.

MARTHE. Da hinterm Haus in meinem Garten

Wollen wir der Herrn heut abend warten.

## STRASSE

### *Faust. Mephistopheles.*

FAUST. Wie ist's? Will's fördern? Will's bald gehn?

MEPHISTOPHELES. Ah bravo! Find ich Euch in Feuer?

In kurzer Zeit ist Gretchen Euer.

Heut abend sollt Ihr sie bei Nachbars Marthen sehn:

Das ist ein Weib wie auserlesen

Zum Kuppler und Zigeunerwesen!

FAUST. So recht!

But typographical perfection is not the exclusive privilege of expensive works from private presses. It is the true task of the present time to achieve the highest possible level of perfection in the production of ordinary books for everyday use, by employing the beautiful old and new types bestowed upon us by the reform movements of the last fifty years.

## EXPLORING

On the fifteenth of July I began a careful survey of the island. I went up the creek first. After about two miles the tide did not flow any higher, and the stream was no more than a little brook. On its banks I found many pleasant meadows, covered with grass.

The next day I went up the same way again; and after going somewhat farther I found that the brook ceased, and the country became more woody than before. In this part I found melons on the ground and grape-vines spreading over the trees, with the clusters of grapes just now in their prime, very ripe and rich. I also saw an abundance of cocoa trees, as well as orange and lemon and citron trees.

['Robinson Crusoe']

Barking Writing Card No. 10. Dryad Press, Leicester

There is, moreover, ground also for the best hopes that a vital reform may be brought about in our everyday handwriting, thanks largely to the exertions of the Englishman *Alfred J. Fairbank*, who has developed out of Humanistic Cursive one of the most noble styles of the present day and has already taught many people to write a legible and æsthetically flawless hand.

Other publications by

JAN TSCHICHOLD

*Typographische Gestaltung.* Benno Schwabe & Co., Basel.

*Schriftkunde, Schreibübungen und Skizzieren.* Benno

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*Gute Schriftformen.* Eine Beispielsammlung für Zeichner, Maler und Bildhauer. Lehrmittelverlag des Erziehungs-Departements des Kantons Basel-Stadt.

*Schatzkammer der Schreibkunst.* Meisterwerke der Kalligraphie aus vierhundert Jahren auf zweihundert Tafeln. Verlag Birkhäuser, Basel.

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